

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



... try a package today

I think I'll try a package

Where there's a **Storz Station** .. there's **RESPONSE**

generated by the kind of radio which—  
in each of these major markets—  
has more listeners than any other station

**MINNEAPOLIS-ST. PAUL WDGY** is first . . . All-day average.  
Proof: Hooper (31.9%) . . . Trendex . . . Pulse. See Blair or  
General Manager Jack Thaver.

**KANSAS CITY WHB** is first . . . All-day. Proof: Metro Pulse,  
Nielsen, Trendex, Hooper, Area Nielsen, Pulse. All-day average  
as high as 48.5% (Nielsen). See Blair or General Manager  
George W. Armstrong.

**NEW ORLEANS WTX** is first . . . All-day. Proof: Hooper (WTIX  
2 to 1) . . . Pulse. See Adam Young or General Manager  
Fred Berthelson.

**MIAMI WQAM** is first . . . All-day. Proof: Hooper (42.1%) . . .  
Pulse . . . Southern Florida Area Pulse . . . Trendex. See Blair . . .  
or General Manager Jack Sandler.

## THE TV/RADIO RATINGS MADNESS

The use and adequacy  
of ratings is a hot sub-  
ject of discussion this  
week as network jitters  
appear and talks on the  
subject flood the air

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## Why Hoffman marketing demanded humor

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## How your tv commercial gets on the air

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## Christmas buys on network tv

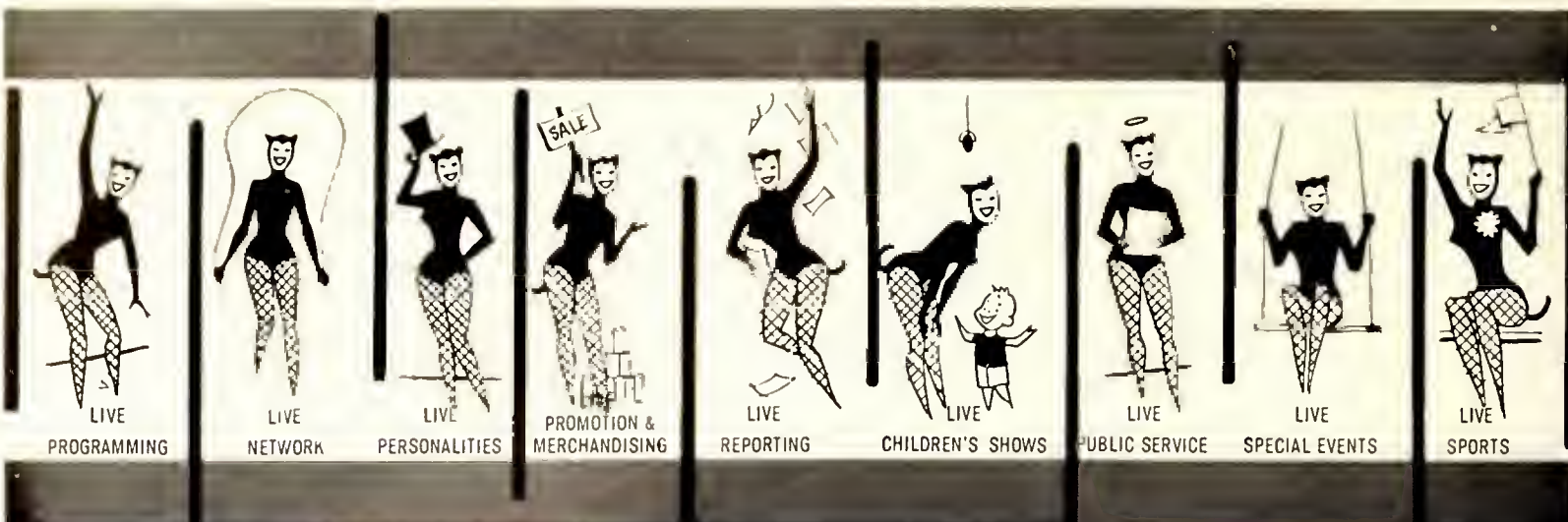
Page 45

**STORZ  
STATIONS**

TODAY'S RADIO FOR TODAY'S SELLING  
STORZ, PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA

*WDGY Minneapolis St. Paul*  
REPRESENTED BY JOHN BLAIR & CO.  
*WHB Kansas City*  
REPRESENTED BY JOHN BLAIR & CO.  
*WTIX New Orleans*  
REPRESENTED BY ADAM YOUNG INC.  
*WQAM Miami*  
REPRESENTED BY JOHN BLAIR & CO.





## THE STATION WITH NINE LIVES

In tune with Texas' taste —  
closer to Houston's heart —  
the right combination of  
shows and showmanship.

**KTRK-TV**  
THE CHRONICLE STATION, CHANNEL 13



P. O. BOX 12, HOUSTON 1, TEXAS-ABC BASIC  
HOUSTON CONSOLIDATED TELEVISION CO.  
General Manager, Willard E. Walbridge  
Commercial Manager, Bill Bennett  
NATIONAL REPRESENTATIVES:  
Geo. P. Hollingbery Co.  
500 Fifth Avenue, New York 36, New York

**WPEN**

Philadelphia

**FIRST**\* in the  
three most recent  
Pulse ratings.

**MORE** local  
and more  
national  
advertisers  
than any other  
Philadelphia  
local station.

**EXCLUSIVE**  
merchandising plans  
thru the  
Penn Fruit Supermarkets  
and the  
Sun Ray Drug Stores.

**THE ONLY**  
Philadelphia station  
featuring personalities  
exclusively  
24 hours a day



\*March-April  
May-June  
& July-August '57

REPRESENTED NATIONALLY BY GILL PERNA, INC. *New York, Chicago, Los Angeles, San Francisco, Boston*



# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

### The ratings madness

- 33** The use and adequacy of ratings is a hot subject of discussion this week as network jitters appear and talks on the subject flood the air

### Why Hoffman marketing demanded humor

- 36** Here's how a 10-year-old soft drink manufacturer licked new and stiff competition with humorous spots poking fun at one of its own products

### Frey impact will be felt this spring

- 38** In the immediate after-glow of the Frey report, clients make haste slowly. Predictions for 1958: tougher bargaining, fewer tv talent commissions

### How your tv commercial gets on the air

- 40** From the purchase of a tv announcement to its ultimate airing stretches a frantic chain of activity at the station which timebuyers seldom see

### Semantic differential: new station yardstick

- 42** How WBC research applied semantic differential technique (word association) to finding out how Pittsburgh radio listeners rate local stations

### Yule drives underway on network tv

- 45** This month's tv basics reveal at least eight clients will use the webs for seasonal pushes. Among them: Polaroid, Bulova, Ronson, Seven-Up

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## In Upcoming Issues

### Daytime, nighttime—where is tv's top dollar value?

Lysol, a veteran of day and night tv advertising, finds its best buy on dayside. Cost-cutting factors: more commercial time for the investment; vertical contiguity (two shows the same day), take 25% off time charges

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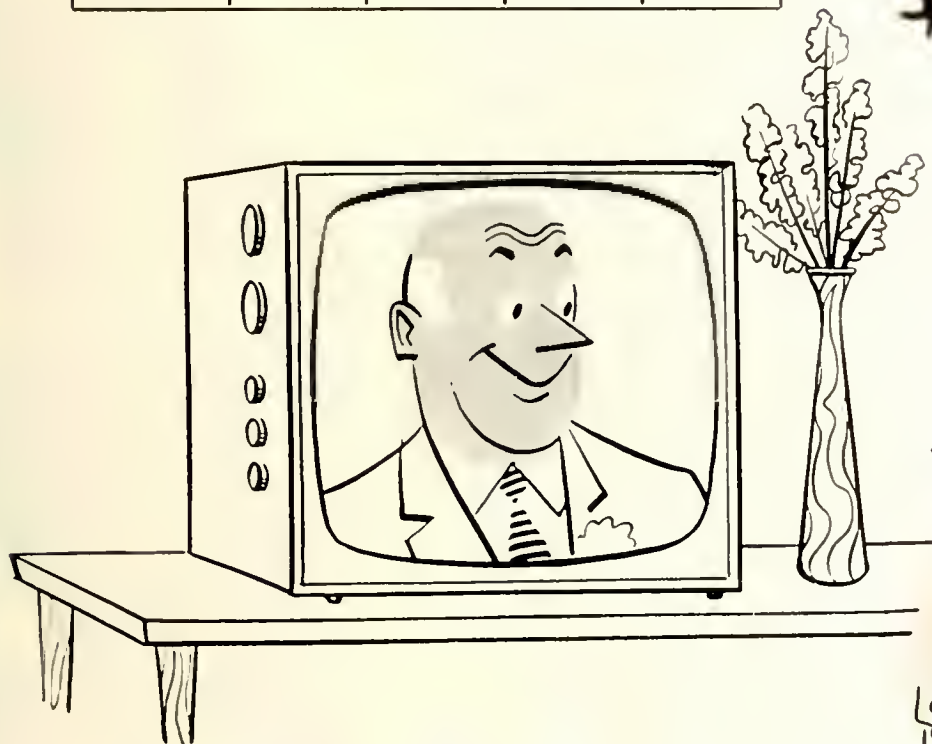
©1957 Sponsor Publications Inc.



# GOOD LOOKIN'

NCS No. 2 CIRCULATION

	DAYTIME HOMES		NIGHTTIME HOMES	
	WEEKLY	DAILY	WEEKLY	DAILY
WHO-TV	181,490	121,620	211,500	166,460
Station B	175,650	123,430	204,280	163,920
Station C	176,340	104,930	218,690	148,320



More Central Iowa families watch WHO-TV every day than any other television station in the area.

The September 1957 ARB Des Moines Metropolitan Survey of this 3-station market shows that WHO-TV is first or tied for first in 41% of all quarter hours surveyed.

On weekday afternoons, 12:00 to 6:00, WHO-TV leads or is tied for first in 70 of 120 quarter hours — delivers an average of 8.0% more television homes!

WHO-TV offers advertisers the same top-notch programming, promotion and audience loyalty that has always distinguished the WHO Radio operation. Ask your PGW Colonel for all the facts.

WHO-TV is part of  
Central Broadcasting Company,  
which also owns and operates  
WHO Radio, Des Moines  
WOC-TV, Davenport



## WHO-TV

Channel 13 • Des Moines

Col. B. J. Palmer, President  
P. A. Loyet, Resident Manager  
Robert H. Harter, Sales Manager



Peters, Griffin, Woodward, Inc.  
National Representatives





*How much* **EXTRA MONEY** *will*



**THE SALE**



*your station earn in the coming year?*

## HELP YOURSELF TO NEW BUSINESS, NEW REVENUE, WITH RCA THESAURUS LIBRARY COMMERCIAL FEATURES

**RCA THESAURUS LIBRARY SERVICE:** The all-inclusive recorded library designed to give you a wide variety of sure-fire commercial features for making your station more attractive and effective for advertisers! Here's what you get:

**1. SINGING COMMERCIAL JINGLES:** Attention-getting lead-ins for your commercials, assuring sponsors more effective advertising. Over 2,000 of these for more than 70 local sponsor classifications, plus shopping, time, weather, station break and holiday jingles. A bonus for your advertisers. **2. "SALES BOOSTER" CAMPAIGNS:** Series of fascinating recorded teaser features that attract greater sales for your sponsors. Jingle lead-ins capture interest, hold audience through commercial, then "pay-off" for sponsor and station. Now includes five saturation announcements: "Double Talk," "What's the Meaning of This Name," "Sound Advice," "Little Known Facts," and "Impersonations." **3. SHOW THEMES:** To introduce local commercial shows, like disc jockey, news, sports, home and farm, etc. Show Themes give your station a personality. **4. SHOW STOPPERS:** Adds a staff of 60 voices to your station! Library of over 360 recorded comic situations and lead-ins to commercials. Recordings with scripts that work your DJ's right into the act. Completely catalogued for easy daily use. **5. SHOP-AT-THE-STORE-WITH-THE-MIKE-ON-THE-DOOR** Merchandising Service for Sponsors: RCA Thesaurus' famous copyrighted promotion package that regularly brings stations \$5,000 to \$20,000 extra income annually. Operating manual gives step-by-step guide to greater profits. Test-proven and used by more than 400 stations, 20,000 merchants. Includes jingles, voice tracks by big-name stars, decals with your call letters for stores, and other features. Sells products . . . sells sponsors . . . promotes your call letters. **6. ECHO ATTENTION-GETTERS:** New, clever, uniquely effective device! Words such as "Startling," "Bargains," "Big Sales" . . . heard first in clear, then rapidly repeated on echo. A wonderful audience-alerter to lead into commercials. **7. COMMERCIAL SOUND EFFECTS:** Over 300 special sound effects, to add new impact to commercials. Now available to hypo sales in 35 different sponsor classifications. **8. MONTHLY RELEASES** of new commercial features. PLUS . . . monthly marketing bulletins, catalogues, and brochures to help you sell sponsors.



RCA Thesaurus offers a *complete* service including: The Lawrence Welk Show; Paul Whiteman's "I Remember When"; Over 5000 Musical Selections; Weekly Continuity Service; and Recorded Holiday Programs. Get the whole story of low-cost, profit-making RCA Thesaurus today! Call or write . . .

### **RECORDED PROGRAM SERVICES**

155 East 24th Street, New York 10, N.Y., MUrray Hill 9-7200;  
445 N. Lake Shore Drive, Chicago 11, Ill., WHitehall 4-3693;  
134 Peachtree St., N. W., Atlanta 3, Ga., JACkson 4-7703;  
7901 Freeway #183, Dallas 35, Texas, FLeeetwood 2-3911;  
1016 S. Sycamore Ave., HOLlywood 38, Calif., OLdfield 4-1660.



9

# THE FAMILY of DENVER

Denver families buy the  
products and services they  
see advertised on KBTV  
because KBTV is the **only**  
Denver station programmed  
for the **entire** family ...  
For the highest-rated  
**one-minute** availabilities,  
Daytime or Nighttime in  
Denver, see Peters, Griffin,  
Woodward, Inc. NOW!

## KBTV



John C. Mullins  
President

Denver's  
Family  
Station



Joe Herold  
Station Manager

## NEWSMAKER of the week

*Today's times force business to advertise more than ever; budgets unheard of in pre-tv days are spent in television alone. Result: birth of "show me" advertisers who demand precision measurements of advertising effectiveness in creating sales. This week Dr. W. H. Wulfeck warned ad-men, "don't wait, management wants facts and figures NOW!"*

**The newsmaker:** Dr. Wallace H. Wulfeck, this week elected to his second consecutive term as chairman of the Advertising Research Foundation's board of directors, posted a warning to admen in an address to ARF during its third annual conference (14 November).

Dr. Wulfeck cautioned that business management "won't long be put off" in its search for data to justify today's increasing advertising expenditures.

He charged the ad industry with lagging behind in its obligations, stating: "We have begun to develop techniques for measuring some facets of the problem (what does advertising really do for us?) but we've been much too slow."

The William Esty executive cited two areas of research need in air media. "We will have to tackle the audience problems of radio and tv," and "we must reliably evaluate commercials," he said.



Dr. Wallace H. Wulfeck

The increasing necessity for proof of advertising effectiveness is emphasized by Dr. Wulfeck's prediction that \$15.6 billion will be spent in advertising by 1965. (Applying the present percentages for tv/radio \$3.1 billion of this would go to air media in 1965.)

Dr. Wulfeck told ARF "the industry must find the money to support unbiased research people who have the skill and ingenuity to tackle these problems with vigor and objectivity and honesty."

He hinted at the existence of fear of this type of research on the part of some admen when he said, "American industry has not been afraid of product obsolescence through research. Why should media and advertising resist inquiry, which may lead to new and vastly superior products?"

He saw the answers to management's demands for facts and figures arrived at through cooperative effort, with no one segment of the advertising industry charged with the responsibility.

"Only through a cooperative enterprise like this (ARF), agencies, advertisers and media working together, with mutual confidence and trust—share and share alike—can these problems be solved to the best interests of the industry as a whole," he said.

Alcuin Lehman, managing director of ARF, questioned by sponsor after Dr. Wulfeck's speech, said that ARF would tackle the situation only "if the members express the desire to work on the problems. They would have to be handled in segments, by different committees. Committees are now working on some of these matters, but there could be more. The first support necessary is one of desire to meet the challenges that Dr. Wulfeck portrayed."



# YOUNG & RUBICAM, <sup>INC.</sup>

## *Advertising*

NEW YORK • CHICAGO • DETROIT • SAN FRANCISCO • LOS ANGELES • HOLLYWOOD • MONTREAL • TORONTO  
LONDON • MEXICO CITY • FRANKFURT • SAN JUAN • CARACAS



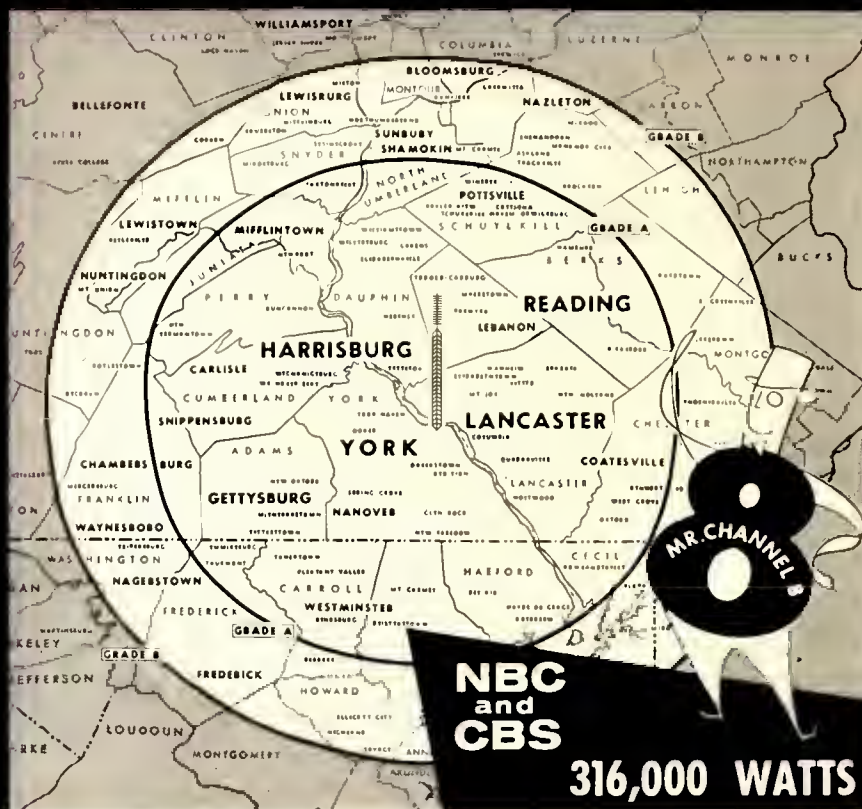
**Television** wasn't in the picture—back in 1923—when Y & R started in business with the basic idea of resisting the usual.

Today with TV commercials calling for more and more ingenuity and imagination, it's still a good principle to follow—if you want your commercials to stand out above the rest, and get the increased attention that leads to increased sales.

here is

# SELLvania

AMERICA'S 10th TV MARKET



*reaching most families at lowest cost*

## WGAL-TV

LANCASTER, PA  
NBC and CBS

STEINMAN STATION • Clair McCollough, Pres.

Here is a vast land of superlative opportunity. In SELLvania, your sales message reaches a great, prosperous market with its

- 3½ million people
- 1,015,655 families
- 917,320 TV sets
- \$6¼ billion annual income
- \$3¾ billion annual retail sales



# SPONSOR-SCOPE

23 NOVEMBER  
Copyright 1957  
SPONSOR PUBLICATIONS INC.  
directed by  
BEN BODEO

New spot tv business may be satisfactory in the top 15 or 20 markets, but the going in the smaller markets continues to be rough.

Reps checking this week with agencies on the near-term outlook found the situation shaping up thus:

- Agencies still are sitting on whole campaigns that are ready to go—budgets set and markets selected—just waiting for the go-ahead signal from the client.
- Some of these campaigns have been on the back burner for at least two months.
- There still is the possibility of a big, sudden pickup.
- Film syndicators probably are bagging some spot sponsors with other types of deals (page 53).

The present quiet in the spot tv sector has a small silver lining, however.

Pending a recharge in buying activity, media people are having an opportunity to put through invoices for payment.

While the buying rush was on, agency personnel became so snowed under by paperwork that payments to stations in several of the shops got from a month to three months in arrears.

The week's biggest gloom-chaser: The F. W. Woolworth Co.'s tv spot advertising may take on cross-country scope during 1958, with the chain picking up the entire tab.

Woolworth has a test campaign running in 33 key cities over a three-week period this month and next. The nine announcements will be devoted exclusively to a wallet manufactured for the chain (Lynn Baker is the agency).

Woolworth will drop the Percy Faith show on CBS Radio on 4 January—primarily the decision of new advertising management. Most of the money for this series—\$1 million a year—had come from suppliers.

On the network tv front, there's the firm feeling that next year again will be a dandy. (For this year's status to date, see items on next page.)

But a new batch of problems is brewing, too. This is how tv executives described them to SPONSOR-SCOPE:

- The biggest worry is the shortage of good, strong, and fresh programs.
- There's a lot of money on tap for network spending, but the buyers are playing coy to see (1) how the program competition finally shakes down, and (2) where they can get the best "deal."
- There will be a heavy pressure toward easier "outs" from program commitments, probably resulting in a revolutionary change in the relationship of the networks and their program suppliers.

**Tip to chainstore operators:** If you're opening a new outlet and want to make sure that your own people get first look at the details, get the event on a tv show.

That motive figured big in the origination of the Dave Garroway show last week from Allied Store's new department store in Paramus, N. J.

Allied became wedded to this type of live pickup for openings after a similar telecast for a Jordan Marsh unit in Framingham, Mass. It found that over 80% of the store's buying, merchandising, and selling personnel had seen the program.

Lever Bros.' buy this week of about 150 news periods on Mutual between now and the end of the year is the precursor to a still bigger commitment on another network. The other deal will be for participations to run into next year. The two commitments will add up to between \$300-\$350,000. Products involved in these campaigns: Pepsodent and Dove soap.

CBS, Inc., came through the first nine months of the year with a total net take of \$275.2 million—7.4% better than in 1956. Net income for the nine months was \$13.9 million vs. \$9.3 million for the similar 1956 span. Current earnings are equivalent to \$1.82 a share.

NBC's corporate tidings show advances over last year in the amount of time sold on every one of the company's fronts. Comparing the first week in November for 1956 and 1957, the figures show: NBC TV nighttime, up 2 hours and 23 minutes; NBC TV daytime, up 14¼ hours; NBC Radio, up 88% in hours sold.

NBC Radio came out slightly ahead of CBS in sponsored hours this month. The comparison for the index week of 4-11 November:

NETWORK	SPONSORED TIME	% SPONSORED HOURS ON ALL RADIO NETWORKS
NBC	46 hrs., 37 minutes	37.1%
CBS	45 hrs., 5 minutes	35.9%

The NBC count is the highest for the network since 1953.

CBS Radio has put the planks into several new selling platforms that might be useful to the medium in general.

This is what they stand for:

- 1) In these days of complex marketing problems and a profits squeeze, the advertiser must find ways of getting a little more for his dollar. CBS' cost of delivered homes—be it daytime, nighttime, or weekends—stretches that dollar to the utmost.
- 2) For the same amount of money, more women can be reached at night than in the daytime. A weekly investment of \$10,200 will buy these unduplicated women's audiences: daytime, 4,678,000; nighttime, 5,545,000.

Peters-Griffin-Woodward's experience with its new spot tv presentation, A Local Affair, lends proof to an old advertising adage: Keep your story up-to-date, and you'll find an interested audience.

Several showings of the presentation have brought this payoff: Advertisers asked the rep to supply them with additional data for use in masterminding campaigns.

So far P-G-W has been circuiting the presentation only out of the New York and Chicago offices. A copy will be available to West Coast admen after the first of the year.

As the tv season proceeds, more and more anthology dramatic shows are relying on straight melodrama.

Behind this trend is the conviction among Madison Avenue program experts—as learned by SPONSOR-SCOPE this week—that big audiences no longer are attracted by finely and soberly developed themes. They cite this evidence:

- Playhouse 90's audience fluctuations as it varies from the unexplosive to the melodramatic.
- Suspicion's inroads on Studio One.



There's nothing new in cussing out the rating services this time of year. But last week the language along Madison Ave. was bluer than it ever has been. What it led up to was this agonizing question:

"Have we let Nielsen, Trendex, ARB, and the others take over control of tv's programming and strategy from the creative fellows?"

Madison Avenue will be the first to admit that there's an element of guilt in that question. For, after all, Madison Avenue originally was as anxious as anybody for some guidance from the computers.

But what has changed the picture now, say the soul-searchers, is that:

1) Indiscriminate publicity on a welter of figures is resulting in a crap game that nobody really understands anymore.

2) Clients keep losing sight of the fact that ratings are supposed to be a guide—not a command.

Here are some playbacks—suitably cleaned up—of what agency men and programmers were saying to each other this week:

- "Ratings are treated with such importance that it's become a case of the tail wagging the dog."

- "In ratings the business has created a Frankenstein that, unless fettered, will destroy all sense of original thinking and experiment."

- "The biggest problem in the show side of tv is to bring ratings within their proper perspective and stop this mite of knowledge from becoming dangerous."

(For further details on how the "tyranny of ratings" has gripped Madison Avenue more than usual this season see Rating Madness article, page 33; also editorial, page 90.)

Don't sell the women viewers short when you buy time around the witching hour. As late tv sitter-uppers, they outnumber the men almost 2-to-1.

Here's an audience composition breakdown of NBC TV's *Tonight* for the 12-12:30 a.m. EST period that might serve as a clue for gauging the sex and age brackets of the post-bedtime viewer:

DAY	% WOMEN	% MEN	% 16 YEARS & UNDER
Monday	62	35	3
Tuesday	59	37	4
Wednesday	57	37	6
Thursday	61	36	3
Friday	60	34	6

New national radio spot business came alive with a flourish in Chicago this week.

Among the choice morsels it produced were these:

**STEWART-WARNER'S ALEMITE:** Five-minute strips, Monday through Friday, news and weather or sports, in around 100 markets, for 52 weeks, starting 1 January, via Erwin Wasey-Ruthrauff & Ryan.

**MARLBORO CIGARETTES:** Ten and 15-minute news and sports programs, early morning and dinner time, for 52 weeks, in 25 key markets, starting 15 January, through Burnett.

Both network tv and network radio had corking good weeks:

- NBC TV signed up around \$2 million gross in new daytime business, with the accounts including P&G, Slenderella, and Sunkist Tuna.

- NBC Radio contracted about \$500,000 worth of business for next year. Among the advertisers are Evinrude Motors, Northwest Airlines, Sterling Silversmiths' Guild, and John E. Mitchell (air conditioning).

- CBS Radio sold an across-the-board 10-minute strip with Peter Lind Hayes and Mary Healy to A. E. Staley Manufacturing (EW-R&R) and 33 7½-minute daytime units and five impact segments to American Home Foods (Y&R).

Several loose ends have to be wrapped up before NBC TV can claim that it has next year's daytime savings problem licked via the use of tape recorders.

Lawrence Rogers II, of WSAZ-TV, Huntington-Charleston, this week pointed out that the feed-back facilities as set up by the AT&T would leave 5¼ million homes without tv network service.

The markets, according to Rogers, would include Detroit, Toledo, Cincinnati, Grand Rapids, Charleston-Huntington, Indianapolis, Lansing, Bay City, Zanesville, Lima.

The CARTB—with the aid of Young Canadian Ltd., Weed and Devny—this week sponsored the first presentation on Dominion radio to U.S. agencies.

Here's the reason for this move: Though U.S. subsidiaries in Canada tend to shift air buying to Dominion agencies as distribution expands, agencies in the U.S. continually are taking on clients with Canadian ambitions.

Recent examples: J. I. Case (farm equipment), Milner Products, Perma-Starch, Pine Sol.

CBS Radio this week joined the tug-of-war between the network affiliates and the independent music-news stations. CBS' muscle consists of a motivational analysis.

In essence, the study deals with attentiveness, identification, and believability, giving a contrast between CBS' six o&o's and the leading independents in the same markets.

Highlights of the results:

**IDENTIFICATION:** 90% of the listeners correctly identified network stations; 76% of the independent-station listeners correctly identified their stations as independents.

**NEWS BELIEVABILITY:** When conflicting accounts are broadcast on different stations, 53% said they believe the CBS outlet; 11% said they believe the leading independent; 10% said they believe another network station.

**COMMERCIAL BELIEVABILITY:** 48% say they are most likely to believe the CBS o&o; 15%, the leading independent; 30% believe commercials on both o&o and leading independent.

Baltimore's passage of a tax on advertising last week was an echo of something that happened in Hawaii last July: The Islands' politicians imposed a 3½% tax.

The Hawaiian newspapers have been fighting in the courts for repeal of the act, meanwhile absorbing the tax. On the other hand, tv and radio stations have been passing the tax along to the advertiser.

(See WRAP-UP, page 67, for trade reaction to the Baltimore action; also see WASHINGTON WEEK, page 79.)

MGM's buy of a spot announcement this week on WCBS TV, New York, following Sunrise Semester, set at least two precedents for a film producer:

- 1) The choice of time (7 a.m.).
- 2) Plugging a film on tv three months before its scheduled opening.

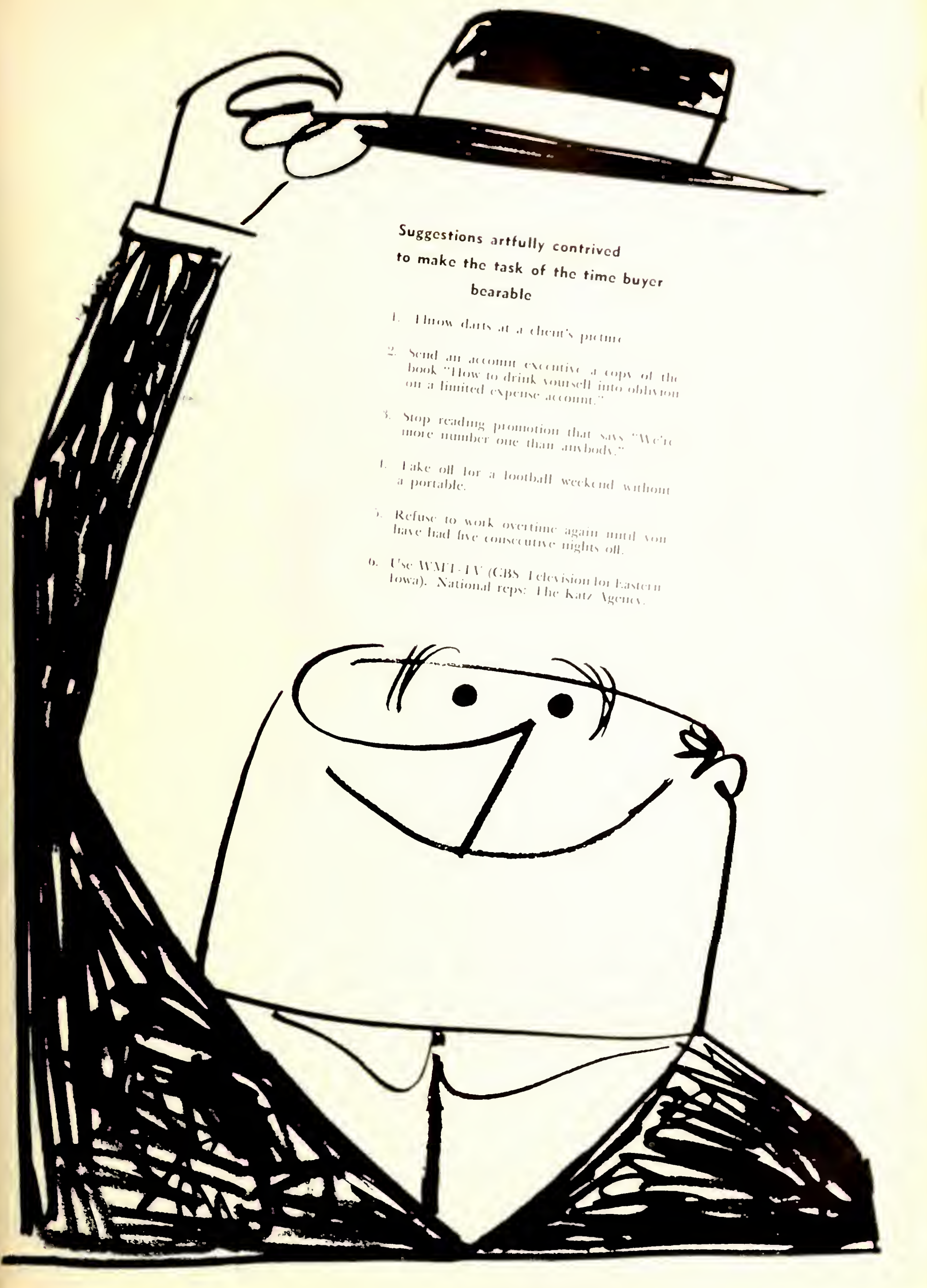
(The price of the 20-second announcement on the final day of the series' six lectures on The Brothers Karamazov was \$300.)

Incidentally, here's some interesting data that has emerged from this experiment in educational dawn telecasting:

- About 120,000 viewers tune in to Sunrise Semester daily.
- Barnes & Noble, bookseller, has found the spot preceding the lecture a highly profitable investment. (Cost: \$112.50 per spot.)
- About 75% of the mail is from the suburbs, and 69% of it is signed by women.
- Over 200 students have enrolled with N.Y.U. for credits in connection with the Sunrise Semester program. (Fee, \$75.)

**For other news coverage in this issue,** see Newsmaker of the Week, page 6; Film-Scope, page 53; Spot Buys, page 60; News and Idea Wrap-Up, page 67; Washington Week, page 79; SPONSOR Hears, page 82; and Tv and Radio Newsmakers, page 88.





Suggestions artfully contrived  
to make the task of the time buyer  
bearable

1. Throw darts at a client's picture
2. Send an account executive a copy of the book "How to drink yourself into oblivion on a limited expense account."
3. Stop reading promotion that says "We're more number one than anybody."
4. Take off for a football weekend without a portable.
5. Refuse to work overtime again until you have had five consecutive nights off.
6. Use WMT-TV (CBS Television for Eastern Iowa). National reps: The Katz Agency.



# NO RATING GIB



Dr. Sydney Roslow, Director of PULSE, INC. reports:

"Our August and September home interviews point up the fact that Ziv shows repeatedly capture top rating positions among syndicated programs."

He is seen here as he explains to PULSE interviewers how their findings are projected into accurate estimates of the size of audience of Ziv shows.

WATCH ZIV'S NEW  
CONTENDER FOR  
TOP RATINGS!

## 'SEA HUNT'

STARRING LLOYD BRIDGES



IN STORIES OF A DANGER-LOVING MAN WHO  
LIVES ON CANNED OXYGEN AND RAW COURAGE



# BERISH HERE!

## ZIV SETS THE RATING PACE!

### 3 OUT OF TOP 5 SYNDICATED SHOWS IN DAYTON

#1	MEN OF ANNAPOLIS	33.3
#3	HIGHWAY PATROL	33.0
#5	SCIENCE FICTION THEATRE	25.0

Pulse Sept. '57

### 3 OUT OF TOP 5 SYNDICATED SHOWS IN ATLANTA

#1	SCIENCE FICTION THEATRE	20.7
#4	DR. CHRISTIAN	14.9
#5	MAN CALLED X	14.2

Pulse Aug. '57

### 3 OUT OF TOP 5 SYNDICATED SHOWS IN PITTSBURGH

#1	HIGHWAY PATROL	42.5
#3	MAN CALLED X	39.2
#5	DR. CHRISTIAN	36.9

Pulse, Aug. '57

### 3 OUT OF TOP 5 SYNDICATED SHOWS IN BALTIMORE

#1	HIGHWAY PATROL	21.4
#2	MEN OF ANNAPOLIS	17.9
#4	MR. DISTRICT ATTORNEY	13.6

ARB, Sept. '57

### 3 OUT OF TOP 3 SYNDICATED SHOWS IN DETROIT

#1	HIGHWAY PATROL	31.9
#2	DR. CHRISTIAN	23.1
#3	MEN OF ANNAPOLIS	18.5

ARB, Sept. '57

### 2 OUT OF TOP 3 SYNDICATED SHOWS IN HOUSTON

#1	HIGHWAY PATROL	20.7
#3	MARTIN KANE	16.5

Pulse, Aug. '57

### 3 OUT OF TOP 5 SYNDICATED SHOWS IN WASHINGTON

#1	HIGHWAY PATROL	15.2
#3	MEN OF ANNAPOLIS	14.4
#5	SCIENCE FICTION THEATRE	13.5

ARB, Sept. '57

### 3 OUT OF TOP 5 SYNDICATED SHOWS IN CLEVELAND

#1	HIGHWAY PATROL	24.8
#2	MR. DISTRICT ATTORNEY	21.0
#3	MEN OF ANNAPOLIS	17.2

ARB, July '57

THE SPONSOR OF A ZIV SHOW HAS THE GREATEST OPPORTUNITY FOR TV SUCCESS!

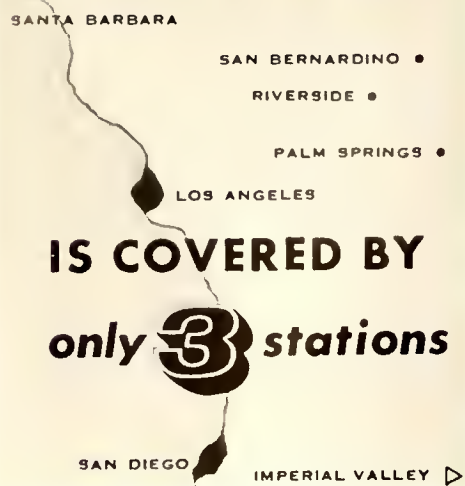


**ZIV SHOWS RATE GREAT**  
TIME AFTER TIME IN CITY AFTER CITY!

From the top name in syndication come the top shows in continuing audience surveys!



## SOUTHERN CALIFORNIA • INTERURBIA



IS COVERED BY  
only **3** stations

INTERURBIA . . . "a complex of cities, towns, suburbs which have grown together . . ." is startlingly illustrated in the solidly packed strip from Santa Barbara through Los Angeles and San Bernardino-Riverside to San Diego.

NCS #2 CONFIRMS individual city ratings . . . only 3 radio stations are popular and powerful enough to deliver complete this multi-million super-market.

OF THIS TOP TRIO, KBIG is

- the only independent
- the least expensive station
- LOWEST in cost-per-thousand by one yard stick, second by the other.

Any KBIG or Weed man would like to show you the documents.



JOHN POOLE BROADCASTING CO.  
6540 Sunset Blvd., Los Angeles 28, California  
Telephone HOLlywood 3-3205  
Nat. Rep. WEED and Company

## Timebuyers at work

Chuck Helfrich, Erwin, Wasey, Ruthrauff & Ryan, Los Angeles, radio and tv media director, sees alternate-week television sponsorship as a development beneficial to the industry. "It enables small budget advertisers to use the medium," he points out, "and permits larger advertisers to sponsor two or more programs, thereby reaching a broader audience. The only problem is in the minds of some people who are conditioned to complete sponsorship through earlier use of radio and television. These people feel that the reduction of frequency seriously hampers the effectiveness of television. Why should alternate-week television be cause for concern when its frequency compares so favorably with the great majority of magazine and newspaper schedules? In



fact, with cross-plugging, an advertiser still maintains every week exposure on television. Very few print campaigns can match this frequency. It would seem that if we can accept a television commercial—combining sight, sound and motion—as being at least comparable in impact to a magazine or a newspaper advertisement, it is unfair to single out television for criticism of its continuity."

Anita Wasserman, Lawrence C. Gumbinner Advertising Agency, New York, says that "it's difficult sitting behind a timebuying desk in New York to decide which independent radio stations to choose for your account. They're all 'music and news' according to their logs. But there are differences—and these can mean the difference



between a lukewarm campaign and a really successful one. A time-buyer asks these questions before making a buy: 'Does the station have a good, clean operation that respects advertisers and listeners alike—or does it cram too many commercials together and use "gimmicks" to hypo ratings? Does the station tie in with its community and serve its listeners or just grind out "Top 40" tunes? Does it have a good share of local

business—always a good barometer of a station's status in its home territory. Are its disk jockeys good salesmen or just record-spinners? Listen to station tapes. Finally, are you buying good radio with a realistic merchandising assist—or so-so radio spot tonnage because of low rates and blue sky merchandising?'"





# WHEN-TV

MEREDITH  
TELEVISION CORPORATION

Now Operating at Maximum Power of 316,000 Watts.

101 COURT STREET, SYRACUSE 8, NEW YORK

The hunting season is now open in Upstate New York. I hope you have your reservations in early for our lush Channel 8 cover.

Nimrods will be stalking our area from dawn until sign-off taking pot-shots at every availability that sticks its neck out.

Even the amateur scattershooters arrive expecting to get their daily limits. Last year a complete novice using a full-choked, single-barrel rate card bagged a brace of tender, ring-tailed minutes and a whole covey of juicy ID's his first time out.

Game experts from both Abercrombie & Fitch and Dun & Bradstreet claim that our local abundance of food and shelter give us as plush a preserve as exists anywhere.

Rich as this country is we do suggest that you hire a licensed guide. May I recommend Fred Menzies, our commercial manager, or the Katz Agency. Both know the territory well, have compasses and will travel.

Cordially,

*Paul Adanti*

Paul Adanti  
Vice President

AFFILIATED WITH BETTER HOMES AND GARDENS AND SUCCESSFUL FARMING MAGAZINES



Basic CBS

#### MEREDITH STATIONS

KCMO and KCMO-TV, Kansas City • KPHO and KPHO-TV, Phoenix  
WOW and WOW-TV, Omaha • WHEN and WHEN-TV, Syracuse



C. E. Hale  
Vice President  
BBDO, Inc. San Francisco

sell the  
**TEAM**

that buys the  
**TIME**



Charles H. Russell  
Radio-TV Director  
BBDO, Inc. San Francisco



Betty Share  
Head Time Buyer  
BBDO, Inc. San Francisco



M. Anthony Mattes  
Advertising Manager  
Standard Oil Company of Calif.



More advertisers read SPONSOR than any other broadcast publication. Over 100% more by every independent study.\*

More agency men read SPONSOR than any other broadcast publication. Over 15% more by every independent study.\*

This is the team you've got to sell.

SPONSOR is the only magazine in its field edited exclusively and pinpointed directly towards the interest of not just one—but every member of this all important buying team.

Week after week SPONSOR enters more decision-making doors. Packed with industry news, with important features, with studies in depth of the many phases of the industry, its comprehensive understanding of the radio and TV scene has made it the "must read" book of the nation's broadcast planners today.

SPONSOR reaches the team that buys the time. Reaches it better and more economically than any other publication. Quantitative studies prove that SPONSOR will deliver your advertising message to this team for half the cost of the next leading magazine.

To sell the team that buys the time—whatever your budget SPONSOR is the number 1 book in the field.

\*Studies furnished on request.

Pictured are some of the key members of the advertiser-agency team responsible for the purchase of time for Standard Oil Company of California.

Each has a paid subscription to SPONSOR at office or home!



Fred R. Roper  
Assistant Advertising Manager  
Standard Oil Company of Calif.

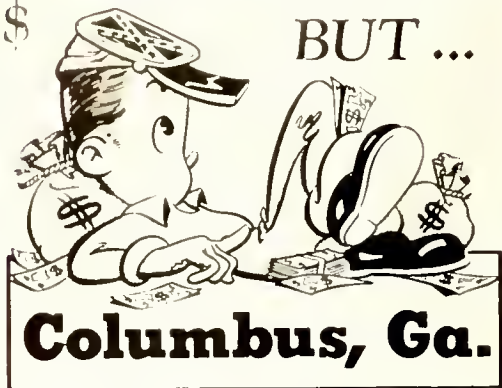
# SPONSOR

sells the **TEAM** that buys the **TIME**

"They can't spend it if they ain't got it!"

\$  
\$  
\$  
\$  
\$

You might not agree with the grammar, but the home-spun logic of that saying cannot be disputed. You can create a desire for whatever it is that you have to sell, but if the means of purchase are not available . . . then you have no sale.



\$  
\$  
\$  
\$  
\$  
\$  
\$

has it!

**11th**

**IN THE NATION  
IN PER FAMILY  
INCOME — \$7,339.00**

Source: 1957 Survey  
of Buying Power

. . . and WeeReBel sits right on top of the rich Columbus, Georgia 3-county metropolitan area.



**WRBL-TV**—Channel 4, is first in 97.3% of all quarter hours (Area Pulse, May, 1957)



**WRBL-AM-FM**  
leads in homes delivered by 55%—day or night monthly (NCS No. 2)

They buy it when it is seen or heard on

**WRBL**

AM — FM — TV  
COLUMBUS, GEORGIA

CALL HOLLINGBERY CO.

by Bob Foreman

## Agency ad libs

### Let's stop ratings jitters\*

Television critics are a controversial breed. Often maligned by people in the business, they, nevertheless, are generally concerned with bringing to the attention of their readers what is worth-while in the medium and tossing cabbages at what is less than superb. To the best of my knowledge not one composes his philippics from the point of view that he (or she) gets a pay check from a competing advertising medium (newspaper).



Where the tv critics occasionally err is, I believe, in seeming to be oblivious of the fact that television is supported by advertising and that advertising is a sales-tool and as such must produce to be effective and be renewed.

This is no excuse for the lackluster television we see so much of today. Nor do I wish to argue with Jack Cunningham's recent premise that by selecting audiences television can still be successful bookkeeping-wise as well as artistically.

In fact, four weeks before Mr. Cunningham made his talk at the ANA, the following was said by—guess who?—me. The event—a press party in Cleveland; I take the liberty of quoting:

"Television too frequently caters to the lowest, the most common of our denominators. It can be too middle of the road . . . too imitative. If you sponsor a Western, your biggest competitor puts on a Western next year. If you do well with a dog in your show this season, it is safe to say that the profession of animal training will flourish next season. This can hardly be called progress. . . .

### What ratings don't say

"Our nervous preoccupation with ratings is absurd. Also, it is a downgrading influence on the medium. All of us are to blame for this—station people, advertisers, but most of all we in the agencies. We were the ones who started using the rating services—and we started to use them in an intelligent, practical way. Not because they offered *complete* evidence of the success or failure of a program. But as *indications* of progress or lack of it in audience size, in audience composition, and evaluation of the time slot in which the show appeared. They helped us to determine where our audience came from—from the preceding program—from another network—or from new tune-ins. They told us whether we held the audience throughout the show and whether our commercials were attended by a respectable number of tv homes during the average minute.

"However, what ratings leave *unsaid*—the strengths or weaknesses of the show, the climate it provides for a product or company's advertising, the emotional rapport or lack of it with viewers, the *type* of viewers it attracts, their active or passive participation with the property—all these factors are too important to be ignored. And ratings *do* ignore them. Just by counting noses we may come to some very dubious conclusions such as the fact that a man with two

\*See also this issue, "The ratings madness," page 33





He hits  
the gals  
between  
the eyes—  
and sales  
on the nose!



## That's BOB FORSTER . . .

Baltimore's new midday star on W-I-T-H's "Melody Market."

When he's in one piece and driving on all decibels—which is every Monday through Friday from 10 to 3—Bob is a combination of legendary Casanova and living cash register. He charms the gals with his warmth of voice and his wealth of DJ musicianship. After that, what female can resist his pleasant, personal product "pitch"? Very few in Baltimore, we can tell you.

No Bobby-come-lately is our man Forster. His string of solid successes extends from Cleveland (where they still miss him) to Baltimore (where nobody would think of missing him). Backed by W-I-T-H's pinpoint, no-waste coverage and W-I-T-H's proven lowest cost per thousand, Bob Forster's "Melody Market" is your best midday buy in the ever-expanding Baltimore market.

P.S. If you have a product primarily for teenagers, we recommend Bob Forster's "Junior Jockeys" every Saturday from 10 to 3. The kids mob Bob, too.

## Radio's best on

Tom Tinsley, Pres.

R. C. Embry, Vice Pres.

# WITH

## in Baltimore

### National Representatives:

Select Station Representatives in New York, Philadelphia, Baltimore, Washington. Simmons Associates in Chicago area and Boston. Clarke Brown Co. in Dallas, Houston, Denver, Atlanta, Miami, New Orleans. McGavren-Quinn in Seattle, San Francisco, Los Angeles.



no. 1  
.....  
stations in  
.....  
all surveys  
.....

6 am to 6 pm  
average share

**KOBV** 10,000 watts  
July-August

**PULSE:**

Weekdays 15.3, Sat., 16.7, Sun.  
17.3 averages 6 am to midnight

August-September

**HOOPER:**

Weekdays 7 am-noon 18.1, noon-  
6 pm 29.4 share of audience

**NIELSEN:**

22,520 rating 6 am to 9 am

REPRESENTED BY PETRY

**KOSI** 5,000 watts  
August-September

**HOOPER:**

28.0 am, 29.2 pm share

June

**PULSE:**

15.6 average share 6 am-6 pm

REPRESENTED BY FORJIE



**WGVM**

in Greenville, Miss.

No. 1 in both  
HOOPER & NIELSEN  
See: Devney & Co.,  
Inc.

**MID-AMERICA  
BROADCASTING  
COMPANY**

noses is twice as good as the chap with one. I doubt if this is so. Even in that peculiar art form—tv.

"But more destructive is our nail-biting attention to the daily and fractional meanderings of the Trendexes and the Nielsens. This absurd preoccupation makes us *slaves* to their numbers instead of *masters* of the information they provide." End of quote.

What can be done to upgrade television without driving advertisers or viewers away? Seldom do we get any *constructive* suggestions. May I, therefore, attempt to present one?

#### Tv with pride and pay-off

Here is a suggestion calculated to help television improve the fare it provides a hungry public *without* programing for the eggheads alone (which some critics seem to be asking for)—and equally important—an idea that will stand up under scrutiny from the most meticulous wielder of the slide rule. It may even fit cost-per-1,000 standards dictated by the thought-leaders in Cincinnati. Sounds impossible, doesn't it? Well—read on:

Suppose each network reserved one *good* 60-minute time-slot each night in the week (or less as a starter). Rather than attempt to sell this spot to one advertiser on a 52-week basis or to two on a 26-week alternating, offer these hours to *four different* advertisers.

The advertisers who should find this pattern of televising attractive are (at first) those not involved in the selling of low-ticket fast-turnover items. They are used to once-a-month magazine frequency.

Those advertisers who feel the need for greater *frequency-of-message* rather than *quality-of-telecast* can maintain their half-hour shows. We are now talking to the *other* advertisers—those with millions of dollars in their coffers—the heavy industry people with funds either lying fallow or in competitive media.

On a once-a-month basis these advertisers will have the opportunity to do *good* television. Their producers will have both the time and the budget to insure it. Each show can be promoted to the hilt—to the public as well as to the parent organization.

Each advertiser (of the four per month) can maintain his own identity. There should be no blanket-title for the four shows—nor any network promotion of the time-slot per se—just the specific opus of the specific evening. Thus a gamut of show-types each well produced and well promoted will unfold—and will, I am certain, attract large audiences.

With sufficient time to come by *good* properties, with sufficient budget to do them well, and sufficient acumen to attract top performers, we would then have really promotable shows. We need not rely on habit to get people to tune in. Musicals, fine drama, substantial documentaries, what-have-you—they can be done with pride—as well as a payoff. Any takers?

#### Letters to Bob Foreman are welcome

*Do you always agree with what Bob Foreman says in Agency ad libs? Both Bob and the editors of SPONSOR will be happy to receive and print your comments. Address them to Bob Foreman, c/o SPONSOR, 40 E. 49th, New York 17, New York*



FOR NEWS  
IN THE  
NATION'S  
CAPITAL...

WRC



IS THE SPEAKER OF THE HOUSE!

WRC is Washington's favorite radio station for news! Its Monday-through-Friday local news programs win an average 26% share of audience—greater than the competition on any of the other 16 radio stations in the nation's Capital. Now, more than ever, listeners want news. And because these audiences want news, and listen attentively, your sales story—within the news program format—goes over with maximum impact. You can benefit immediately from WRC's big news "beat." Your NBC Spot Sales representative will supply you with current availabilities in a flash. Call him.

**WRC•980**

Source: NSI Report—Washington, D. C., Area—July, 1957

WASHINGTON, D. C. SOLD BY **NBC** SPOT SALES



The  
Commodore  
Says...

SET YOUR SIGHTS ON  
**KSTN**  
#1 Audience Getter  
in **STOCKTON**  
California

### Fact #1

In Stockton Pulse May,  
1957 KSTN leads the sec-  
ond station by **45%**

### Fact #2

In Stockton Hooper 2nd  
Quarter 1957 KSTN leads  
second station by **71%**

### Fact #3

By all accepted standards,  
KSTN has been the "most-  
listened-to station" in the  
**BIG STOCKTON MARKET**  
for the past four years.



Member Station  
A-BUY in California  
Represented by  
**GEORGE P. HOLLINGBERY CO.**

## Women's week

**Christmas shopping:** Admen might take early note of the gift preferences registered by a cross-section of lady timebuyers and wives of agency men or clients who usually receive Christmas gifts. Among the two dozen ladies whose pulse SPONSOR took in the interest of smooth relations, gift preferences ran as follows:

1. Edibles, provided they keep, said the majority.
2. Beverages, with the same condition.
3. Records, so long as they're not too commercial.

Pet peeves were: (1) monogrammed gimmicks and (2) promotional household ware.

Said one lady timebuyer: "I could open up a souvenir shop with all the ashtrays, paper cutters and pen and pencil sets I've received at Christmas. Some flowers might be a real refreshing change."

**Agency real estate problem:** When one agency went scouting for bigger headquarters recently, its prime requisite was space high up in a building, where the majority of offices would have windows. Reason: The agency has been adding more and more vice presidents and its consulting psychologist pointed out that discrimination in offices could do more harm to personnel relations than a salary cut.

**Women tv contestants:** The biggest problem that packagers of tv quiz shows and their agencies continuously face is the scarcity of brainy women. For example, there's a ratio of more than 10 men to one woman who manage to reach the finish line of the hours-long elimination test for *Twenty-One*.

Women, it seems, compete successfully in specific areas, but elimination tests such as those used by *Twenty-One* and *Tic Tac Dough* stress information in various fields: politics to baby care to botany.

Says a McCann-Erickson motivational researcher: "Women's minds are as retentive as men's, but women's areas of interest tend to be limited and, consequently, the types of information absorbed."

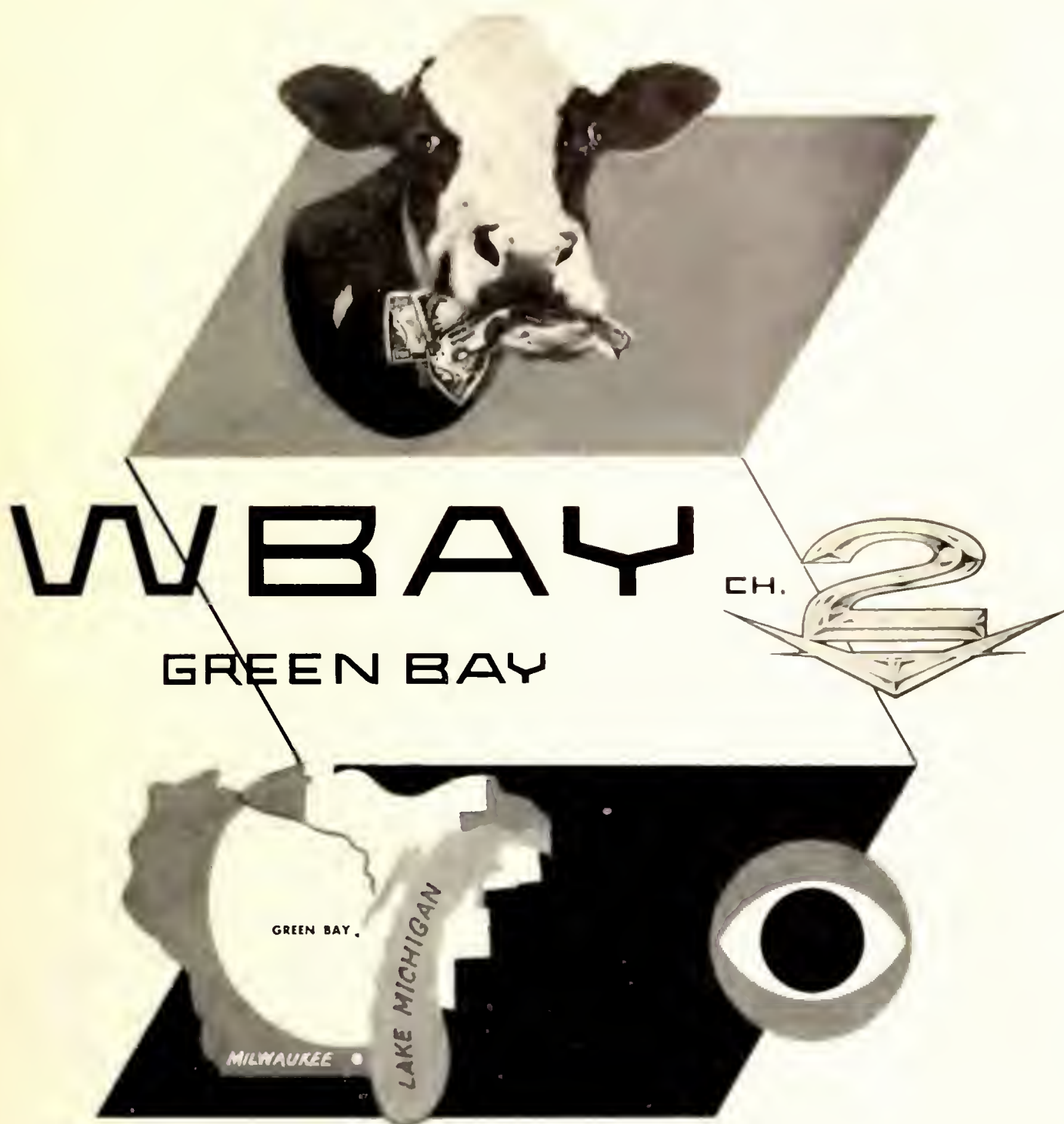
**Agency cost-of-living index:** While the national cost-of-living index has risen to 123, compared to base year 1948-9, girls who earn their way in agencies see a far more drastic change in beginners' salaries during the same period.

"When I was pounding the pavements back in 1949, major agencies offered me a hot \$35 or \$40 a week in their copy departments," a 28-year-old copywriter told SPONSOR.

"Today, no self-respecting beginner will take less than \$60 in the same spot, and men often get up to \$75 in trainee programs."

According to employment agencies specializing in advertising, beginner's salaries actually have risen faster than any other classification. Showing least increase: the middle-income brackets between \$8,000 and \$15,000.





GIVES PERSONAL SERVICE TO the Land of Milk & <sup>M</sup>Honey!

\* SMALL CITIES & BIG FARMS...360,000 FAMILIES





# GIAANT in TEXAS

John Blair and Company brings the industry a new giant: the fabulous Texas Triangle, KLIF-KFJZ, KTSA and KILT! A great new 4-station package that delivers 367', more listeners\* than any other single-order buy in Texas. With just *one order* and *one bill* you can now reach 3 out of 4 Texans and 3 out of 4 dollars!!

Call your John Blair man now and check the figures for yourself. You'll find the Texas Triangle combination far out in front of any single station or any other 4-station combination in Texas ... in total audience ... in cost per thousand ... in any comparison you like. And one order, one invoice does it all!

*\*February and August, 1957, Pulse Area Report covering 153 Texas counties.*

## JOHN BLAIR & COMPANY

*presents*

## THE TEXAS TRIANGLE

**KLIF • KFJZ • KTSA** SAN ANTONIO • **KILT** HOUSTON  
DALLAS FORT WORTH



# ELBOW ROOM

Demand guaranteed separation for your announcements . . . give them Elbow Room, give them the chance to tell the story they were designed to tell. When your announcements ARE BACK TO BACK WITH one, two or three more they lose their impact . . . you just can't get your messages across impressively. **Stamp out multiple spotting.**

## OUR PLEDGE TO YOU

### GUARANTEED SEPARATION

All Announcements Will Be Separated From . . .

1. All other commercial announcements by time for one complete musical selection.\*
2. All competitive announcements by at least 15 minutes.

\*Except 10 second, quarter-hourly time signals.

**STAMP OUT  
MULTIPLE SPOTTING**

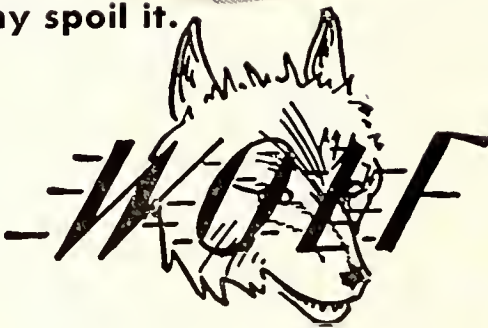
This is not a new policy with WOLF. It is the proven sales formula that has brought in consistent renewals through the years from pleased clients representing top national advertisers.

**We never had it so good—why spoil it.**

**RATING for RATING . . .  
RATE for RATE  
in CENTRAL NEW YORK IT'S**

National Sales Representatives  
**THE WALKER COMPANY**

**SYRACUSE, N.Y.**



**49th and  
Madison**

#### Chevrolet correction

In Sponsorscope, on page 10 of the 9 November issue (in the paragraph devoted to commercial production in Hollywood) you say, "one of the biggest orders comes from Chevrolet (Universal has contracted to do all its commercials for the next five years)."

I don't know what your source for this information was, but the facts are that we have five commercials in production at Universal, and that's all. We have no long-time contract with any film producer.

Since I know you are as interested as I am in the facts presented in your magazine being accurate, I thought you should know this.

Philip L. McHugh  
v.p. television and radio  
Campbell-Ewald Co., Detroit

#### Negro radio controversy

Madeline Allison's indictment of Negro radio unfortunately includes the hundreds of Negro stations whose integrity is on a par with the better general market operations. Yes, I have been asked by advertisers using KXLW, for advice on how to proceed legally or otherwise, against another Negro programed station because of omissions, deletions, and flagrant variations from the broadcast time order. However, to castigate Negro radio and its obvious benefits because of a few miserable, unscrupulous operators is extremely unfair.

William W. Jefferay  
v.p. and general mgr.  
Station KXLW, St. Louis, Mo.

Her report on "shocking departures" in relation to selling, programing, billing and the over-all operating structure is one that was considerably overdue . . . There is no doubt that "blasting" has at last become a necessary measure to start corrective measures.

Howard L. Schreiber  
WCAM, Camden, N. J.



... Clear analysis of the benefits and pitfalls of this market has been long overdue. ...

Selvin Dommeson, sales manager  
Station WWR, New York

Perhaps if there were more such articles, these people that cast reflections on the industry may eventually be eliminated. I am making this required reading for all of our staff so they do not fall into any pitfalls which might present themselves.

Bruce Barrington, general manager  
Station WEF, St. Louis, Mo.

#### A doctor on Dichter

I would like to comment on Dr. Dichter's analysis of the horror movie. As a consulting psychologist, it is my opinion that there are other practical and relevant factors that should also be considered by an advertiser in measuring the psychological appeal of the horror film.

The one aspect which distinguishes and separates—the horror movie from all other types of television entertainment is its huge amount of distortion of reality: the relatively great distance it places between what is happening on the tv screen and what is occurring in the living room. This is not meant facetiously: it is just this fantasy aspect of the horror movie which contains its large appeal ...

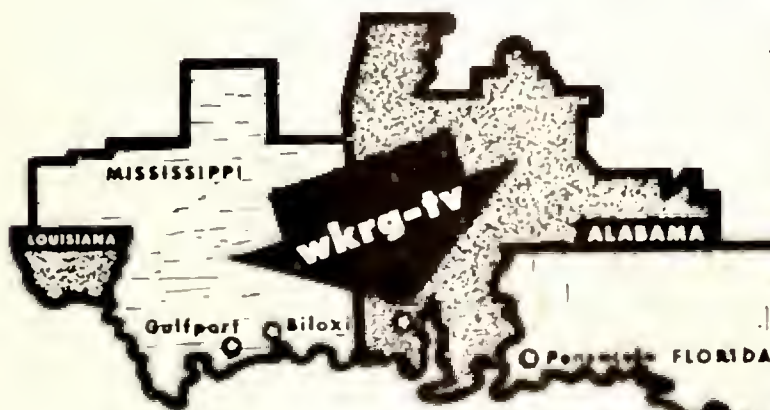
In assenting to watch a horror movie, one is willing to be led into a fantasy. ... Thus the viewer approaches the horror movie with the generally confident and cocky feeling of entering a contest already fixed in his favor. He is challenging the film to try to fool him, to try to make him doubt reality.

The viewer's feeling of superiority over his television set during a horror movie has serious implications for the prospective advertiser. Regardless of the deeper motivations behind "laughing at" something, it is a major factor in the attitude of the viewer toward the commercial on the television screen: he is set to laugh at it, too, to feel superior to it just as he has felt superior to the horror movie.

The advertiser can capitalize on the viewers' mood of increased prestige, power and authority by directing his message to demonstrate how the product can contribute to the further enhancement of the viewer.

Lawrence Eldridge, Ph.D.,  
New York City

## Ratings are up 5th straight time on Channel 5 ... in Mobile



With Nielsen and A.R.B. already showing WKRQ-TV leading by a country-mile in Mobile, the new TELEPULSE (Sept. '57) shows Channel 5 out in front even more.

## WKRQ-TV Leads 372 to 89

TELEPULSE (Sept. '57) reports WKRQ-TV leading Station X in 372 quarter hours to 89 (one tie). WKRQ-TV has 15 of "Top 15 Once-a-Week Shows" ... 7 out of 10 "Top Ten Multi-Weekly Shows."

Sunday through Saturday (6 P.M. to Midnight) WKRQ-TV leads in 155 quarter hours to 12 for Station X. Monday through Friday (7 A.M. to 6 P.M.) WKRQ-TV leads in 165 quarter hours to 55 for Station X. WKRQ's Saturday daytime lead is 4-to-1. WKRQ-TV's Sunday daytime lead is 5-to-1.

How else can we say any time is better time on WKRQ-TV! For availabilities, call your Avery-Knodel office or C. P. Persans, Jr., Vice-President and General Manager.

#### NIELSEN GIVES US THIS BONUS:

	Population	Families	C.S.I.	T.R.S.
WKRQ-TV	1,258,000	336,000	\$1,467,000,000	\$1,060,000,000
Station "X"	1,087,000	290,000	1,316,000,000	954,000,000
WKRQ-TV Bonus	161,000	46,000	\$ 151,000,000	\$ 106,000,000

Channel



CBS

**wkrq-tv**

REPS:

AVERY-KNODEL





# ***There's more to Florida!***

*With winter approaching, the state's warmth and sunshine hold great attraction for businessmen. Even more attractive are the hot sales prospects offered by northern Florida — the area centering on Jacksonville and spreading far beyond.*

## ***There's Georgia, for instance***

*...an integral part of a Jacksonville distribution area that serves much of the Southeast. In all, 31 Georgia counties fall into WMBR-TV's 67-county NCS coverage area ... accounting, for example, for 17.3% of the state's total sales of lumber, building materials, hardware and farm equipment. This in addition to a healthy 21.9% of Florida's total sales of these commodities. Together, 20.2% of all Georgia and Florida sales of these heavy goods are "reached" by WMBR-TV.*

## ***and WMBR-TV, Jacksonville***

*provides strong sales support throughout this dynamic area. The heavy favorite with 311,500 television families\* in 67 counties, WMBR-TV owes its overwhelming lead to top-notch CBS Television programming backed by outstanding shows of dominant local interest. In every audience study since its inception in 1949, WMBR-TV has led its competition in every quarter-hour of the week, 8 am to midnight!*

**WMBR-TV**—Channel 4, Jacksonville

Operated by The Washington Post Broadcast Division

Represented by CBS Television Spot Sales



**"Nice looking case  
you have there.  
What's in it for us?"**

**"Plenty—if you're  
buying New Orleans.  
I've got a brand-new Pulse that  
puts WTIK further ahead."**

The very latest Pulse shows WTIK with an even bigger lead over the next station in 11-station New Orleans—first in the morning, first in the afternoon, and first all day with 21.1%. Hooper continues to give WTIK top audience share in every time period, with a first place 24.1% all-day average.

First place Hooper quarter hours: 200 out of 220.

First place Pulse quarter hours: 281 out of 288.

Storz Station programming ideas and excitement have created a new New Orleans listening habit, which in turn is producing a new New Orleans time-buying habit. Next time the Young man calls, make him tell you the WTIK story. Better still, give him a call—or talk to WTIK General Manager Fred Berthelson.

**WTIK**

*first and getting firster in  
11 station*

**NEW ORLEANS**

**STORZ  
STATIONS**  
TODAY'S RADIO FOR TODAY'S SELLING  
TODD STORZ, PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA

**WDGY** *Minneapolis St. Paul*  
REPRESENTED BY JOHN BLAIR & CO.  
**WHB** *Kansas City*  
REPRESENTED BY JOHN BLAIR & CO.  
**WTIK** *New Orleans*  
REPRESENTED BY ADAM YOUNG INC.  
**WQAM** *Miami*  
REPRESENTED BY JOHN BLAIR & CO.







**Rash of recent speeches on ratings  
point up the theme that they are  
both (1) misused, (2) misunderstood**

ratings are misused and (3) ratings don't tell advertisers enough about what they want to know.

This is not calculated to make anybody on Madison Ave. turn his head in surprise but the blunt fact is that most researchers still feel this needed to be said.

After years of exposure to ratings, many admen cling to the pocket-pieces as if their life depended on it (their jobs often do). The network tv audience surges registered this season by ABC and NBC are not doing anything to ease the tension. This nervousness

extends down the line to network affiliates whose individual ranking for spot buys is affected. Tv stations have been sending furious notes to their reps seeking explanations for why certain rating periods have taken a sickening dip and asking how come Nielsen and ARB don't agree.

Though individual ratings don't mean as much on radio as they used to because of the large number of announcements bought, there is no let-up in the emphasis on cost-per-1,000, or rating points per dollar, a measurement coming more into fashion.

One of the most remarkable aspects of the excitement over program ratings is that they are not what the advertisers and agency really want. This fact was implicit in a number of speeches at the ARF meeting.

Dancer-Fitzgerald-Sample's William Weilbacher told a group attending a tv workshop session that the audience the advertiser wants counted is the number watching or listening to the set at the time the commercial is on, or, *preferably*, the number of prospects watching or listening to the commercial.

Speaking to the ARF radio workshop, J. Walter Thompson's Jack Green pointed out that, with the marketing revolution, "media function has also been forced into a new role. Media selection can no longer be passed off merely as a matter of choosing between vehicle "A" or vehicle "B" or

**Keen interest in ratings draws executives of top six measurement firms in rare group**

**James Seiler**  
President, ARB

*Monthly tv network report based on 2,200 diary homes. About 150 local tv markets covered, 17 every month, all diary. Will do special telephone coincidental's*

**W. Bruce McEwen**  
Exec. v.p., Hooper

*Surveyed 133 radio markets during year ending 30 Sept. via telephone coincidental method. Markets sampled up to four times a year. Sample per program is 900*

**Dr. E. L. Deckinger**  
Media director, Grey

*Moderator at AMA luncheon in New York on 7 Nov. at which ratings executives spoke. "Man in the middle." Deckinger heads ARF group studying ratings*

**Allen V. Jay**  
N. Y. mgr., Videodex

*Monthly tv network report based on 9,200 diary-panel homes. In over 130 tv markets, 29 surveyed monthly, rest quarterly. Local television reports are also diary-panel*

**Edward Hynes, Jr.**  
President, Trendex

*Monthly tv network report based on 2,000 homes per hour in cities where all the tv networks have affiliates. Use telephone coincidental meth*





station "X" vs. station "Y." Each medium must be evaluated in light of its contribution to sales effectiveness when used in various possible combinations with other media as part of the planning marketing mix."

It's been said so many times that it's almost a cliché that the only rating the advertiser wants is a sales rating. This, of course, is easier said than done but William Esty's Dr. Wallace H. Wulfeck insisted in his speech at the ARF conference that "We in this industry have a moral obligation to find ways of accurately measuring what a dollar spent in advertising produces in sales—and soon. Management will not be satisfied with less."

Few will disagree with this gauntlet thrown down by Dr. Wulfeck though they may disagree with his timetable, yet the rating craze is unabated. Why?

There is little doubt that this current

## WHAT'S BEHIND THE NUMBERS?

There's a wealth of readily-available qualitative information supplied by rating services. W. Ward Dorrell, vice president and research director of John Blair & Co., told the RTES timebuying and selling seminar 19 November.

Dorrell defended tv and radio ratings as a "must" and added that, "I would rather have them than the Napoleonic dictate of a corporate tyrant, the whim of a young-chick president's wife or the dealer-intimidated vote of the combined regional sales managers—wouldn't you?"

He pointed out, however, that there's a lot more information available than just program audience numbers. Among the data he cited were:

- Figures on racial groups, such as the Poles in Detroit, the Spanish-language group in New York, the Negroes in various markets, the French Canadians.
- Audience composition by men, women, teens, children.
- Income levels and other socio-economic characteristics.
- Ownership of significant possessions such as refrigerators, cars, bathtubs, telephones.
- Pantry and medicine cabinet surveys of package products.
- Commercial remembrance and proof-of-purchase surveys.

If the service does not have this information on tap, Dorrell said, it can get it.

"Ratings are but one of many measures," Dorrell told his audience, "which, in conjunction with qualitative information and the advertiser's own experience and highly specialized knowledge enables a business to make sensible decisions."

### ether to discuss problem

odney Shearer  
A. C. Nielsen

Dr. Sydney Roslow  
President, Pulse

radio network re-  
24 times a year  
on 1,200 Audi-  
homes plus  
d sample for au-  
composition. Lo-  
ports in 31 markets

Local radio reports in  
177 markets, local tv re-  
ports in 161 markets.  
Multi-city radio and tv  
network reports. Mini-  
mum local sample is  
1,000 per daytime strip



rage of anxiety is partly engendered by a lack of knowledge about what a rating represents. A media director of a large agency, when asked recently if the average adman involved in tv/radio advertising understands such concepts as sampling and non-sampling errors (which are fundamental to a comprehension of ratings), said: "They haven't the vaguest idea. About all they really understand is that a 20 is better than a 10."

The use of decimal points in ratings, though justified, has provided buyers with unwarranted faith in the degree of accuracy provided by ratings. Though the rating services have the most to gain by blind reliance upon their figures, they have been among the most vocal in pointing out that every rating is subject to statistical error, that this error varies with (1) the size of the rating, (2) the size of the sample and (3) the particular

probability level chosen to express the error.

The error is particularly critical in the case of radio ratings, many of which are 1s, 2s and 3s. In a rating of 2 with a sample of 200, the chances are 95 out of a hundred that the true audience can be anywhere from close to zero up to around four. Even doubling the sample would not reduce the range of error very much.

Researchers have pointed out until they're blue in the face that no method of head-counting is perfect, that all rating services have their particular Achilles heel. Unfortunately, the precise extent of this weakness can only be guessed at, even by experienced researchers and even though studies of various kinds have sought to pinpoint this problem.

The errors due to method as well as all other errors—except those to be  
(Please turn to page 62)

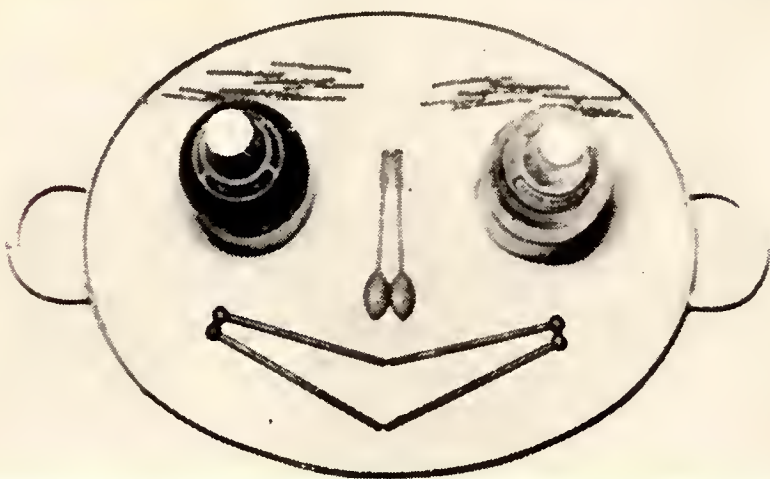


# WHY HOFFMAN MARKETING DEMANDED HUMOR

How do you create excitement for a 40-year-old, well-established product? Humor and radio did the trick for Hoffman Beverage Co. Results: sales are up 10-15% despite Coke and Pepsi's new big bottles

**Mood** of the Hoffman radio commercials is carried through in tv campaign for the firm's mixers. Camera opens on a "face" of Hoffman bottles, swizzle sticks, pretzels—then pans to a straight side view of ginger ale and soda

## FOR HAPPY TASTE



**Jaunty** Chevy, circa 1923, was an early Hoffman sales vehicle. Today's trucks, below, are as modern as Hoffman marketing



**W**hat marketing headaches can a company cure with humor commercials?

For the answer SPONSOR went to a \$15 million soft drink manufacturer, Hoffman Beverage Co., Newark, N. J. Leader in the New York market with large-bottle beverages for over 40 years, Hoffman rocketed to new heights of prominence last April when it launched a \$350,000, humor-based spot radio campaign in New York for its line of flavors.

A subsidiary of Pabst Brewing Co., Inc., Hoffman has distribution throughout all of New Jersey and the New York metropolitan market, and in sections of Connecticut.

The new spot commercials capitalized on the old-time drink Sarsaparilla to promote the entire line of Hoffman beverages. "Every Hoffman flavor has happy taste except Sarsaparilla . . . but then could *you* be happy if your name was Sarsaparilla?" was intoned 115 times a week by a Murrow-type announcer in a news-format commercial.

Two problems dictated this chuckle approach for Hoffman, according to Walter Hartig, company ad manager, and Edward Meyer, Hoffman account supervisor at Grey Advertising Agency, Inc.

- Coca-Cola and Pepsi-Cola were both hitting the Hoffman market with the introduction of their large-size bottles: regional bottlers were intensifying their efforts to pluck the New York market plum.

- This meant the Hoffman name had to be "replanted smack up in front of every New Yorker's mind, new attention had to be called to it," says Meyer.

"The biggest single thing our competition had in their favor was the ex-



Hoffman ad manager Walter Hartig (left) says "humor brought attention to name in the face of accelerated activities by our competitors." He's discussing a TV commercial storyboard with Hoffman sales manager Fred A. Duerr.



Henry's Ed Meyer (standing), account supervisor for Hoffman, and Norris Konum, copy group head, check a new idea for the Henry Morgan mixer commercials that Hoffman is using on New York radio.



citement of newness—new bottle sizes, new flavors, new names," he states. Meyer points out "objective number one for us was to bring a new and provocative kind of interest and excitement to Hoffman and its products. Also, we wanted to do this within the character framework of the products we make. Hoffman makes soft drinks; they're pleasant products; they're fun to drink. Nobody regards a soft drink particularly seriously. So, we decided our copy had to be light, breezy, fun, in good taste, and above all, *attention-getting*."

Sarsaparilla, a drink that 20 years ago led the Hoffman line, became the hinge-pin for the commercials. Meyer outlines it this way: (1) "We set up poor old Sarsaparilla as the butt of our flavor line. With that opening sen-

tence of the first commercial. 'Every Hoffman flavor has happy taste except Sarsaparilla,' we felt we spun the audience around and into a kind of stunned obedience; (2) then, as they stood at what we hoped was 'puzzled attention' we had a delightful opportunity to sing hymns of praise to our other *jolly* flavors; (3) and finally, when we had to explain Sarsaparilla's predicament, we blamed it all on the patent ridiculousness of its antiquarian name."

Six varieties of the one-minute commercials were used during the campaign, each for about three weeks' duration. The treatments varied from the first news analyst approach through: a March of Time facsimile; a chit-chat society matron not unlike Hedda Hopper; a Senator Claghorn-

type politician; Sarsaparilla's father, and finally, the drink's mother.

Though the campaign had its origination in the print media, radio became the vehicle because "we were looking for saturation and impact," says Hartig. Also, "surveys have shown that radio is quite frequently the last advertising medium the housewife is subject to before shopping—she listens to the car radio enroute to market." Hartig, with Hoffman since 1932, says "in radio you can change your method of commercial approach faster and easier; you can capitalize quickly on events in the news, or events in your product line if desired."

About 115 spots per week were run by Hoffman on 13 radio stations in the metropolitan New York area. Heavily.  
(Please turn to page 34)

**H**ow will clients pay agencies six months from now?

With four weeks now elapsed after unwrapping of the preliminary Frey study, the picture is beginning to emerge. The target date for introduction of any new compensation formulas will be spring 1958 (or so admen now believe).

While those clients who most adamantly want change will press for it this year, there is little inclination to be arbitrary.

Clients and agency men are just beginning to digest the Frey findings and draw conclusions. They anticipate a slow evolution. These are the three stages agency men predict in the yet-to-come commission battle:

1. A period of quiet before the storm, while admen await the completed Frey study at the turn of the year. During this holiday pause, some clients, SPONSOR learned, have begun studies within their own organizations to arm themselves for future client-agency negotiations.

2. Individual client-agency bargaining during the next year will be better

documented than ever before—with cost-accounting figures from the agency and appraisals from clients.

3. Eventually, the advertising industry may evolve toward a system of compensation composed of more fees for individual services and less reliance on media commissions. But few clients or agency men would predict industry-wide change in the next few years.

Here are the key points client and agency executives made to SPONSOR, based on their brief appraisal since the ANA meeting at the end of October.

- The Frey report served to confirm what had been an open secret during the past year or more: The commission system is criticized in part or on the whole by a sizable minority of major advertisers. While most top agencies continue to defend status quo in their official pronouncements, few are the shops that have not felt pressures against the commission system building among some of their clients.

- Client ad management, on the whole, is planning to wait for the final

Frey report around the turn of the year before discussing compensation with agencies. But reports to SPONSOR from some two dozen client firms indicate that many are beginning preliminary studies of their own in order to arm themselves for forthcoming negotiations.

- Network tv and syndicated package shows will be big bones of contention during the forthcoming era of individual negotiation. (See "Do clients duck 15% on tv package shows" in 31 August 1957 issue of SPONSOR.)

"Tv is certainly the big wedge into the commission system," says the ad manager of a package foods company with a budget in excess of \$10 million. "Even on a per-client cost-accounting system, an agency finds it difficult to prove expenditures on its network tv buys that come close to the commission collected. The tv commissions are also far higher than earnings from comparable production in other media. The production of a magazine spread, for instance, doesn't even cost a fraction of what the agency collects in tv package show talent commissions."

## FREY'S IMPACT: FIRST CHANGES THIS SPRING

Agency men are preparing now for client pressures they anticipate next spring. During this pause, many clients are searching for new formulas to propose in individual agency negotiations. What parts of the Frey report did admen consider most important? The **3** charts at right are among those now getting the closest look

Amount agencies should be compensated for tv shows

Amount of Compensation	Ad manager opinion	
	When agency produces shows	When agency buys packaged or network-produced shows
More than 15%	31.1%	6.2%
15%	60.8	35.3
Less than 15%	8.1	58.5
TOTAL %	100.0	100.0
Effective Sample	520	546



• The very anti-trust action which helped open up the commission question some two years ago will make any immediate and sweeping changes impossible. No one system will suddenly replace the commission system. In fact, most agency men predict a continuation of the slow and gradual modifications that have already begun.

"Even today we have a commissions-plus-fee system for balance," says Jere Patterson, executive v.p. of R&R-E.W. "Today's agency renders so many services over and beyond the creating of advertising and buying media that media and talent commissions alone don't always cover the cost of servicing a client. Actually, the Frey report seems to have brought out an amazing proportion of satisfaction among clients over services and compensation both. The pattern of the near future will probably therefore continue to be the commissions and fee combination that's practiced now."

"Individual negotiation will continue to be the keynote through 1958," says the advertising director of a major multi-brand drug company. "How-

ever, the Frey report seems to point the way toward the direction of these individual negotiations. Today a client doesn't feel he's pushing for a bargain-basement relationship if he re-examines what values and services he gets from his agency in return for the compensation."

• Admen predict that news of many new compensation formulas will begin to leak in spring of 1958 after a number of clients have had Frey-based heart-to-heart talks with their agencies.

"P&G traditionally got volumes of research studies tossed in without extra charge by its agencies while smaller clients had to pay fees," one P&G account executive told sponsor. "Clients like that will continue to take out their commissions in more in-depth service. The Frey study won't affect that one way or another. A P&G or any advertiser of that stature has always bought the most efficient and complete service available for the price. They won't start changing agencies now either because of an imaginary saving of \$50,000."

• Marginal advertisers, say agency-

men, may use the Frey report as a bargaining point.

"They're the guys who always 'work a deal,'" says Norman B. Norman, president of N&K. "But no client gets any service he isn't paying for. Traditionally, at the end of the fiscal year, the management of every agency reviews each account in terms of its profitability. With a new product, the agency figures it will take a year or more before it can break even. But with an established client, if the balance sheets are unfavorable, agency management goes to the client and says, 'Look, we've got to charge you X dollars if you want all this research, because commissions don't cover it.'"

Says K&E senior v.p. Maxwell Ule, "In the last analysis, the agency has a right and responsibility to make a reasonable profit on its clients. On the average, agency profits have been declining not rising because of the growing cost of operating. Clients who're not willing to pay for services rendered, be it through commissions or fees or both, simply won't be acceptable to the successful agency."

ent other forms of compensation would be preferred

	All advertising managers	Ad managers budgets over \$1,000,000	Agencies	Media
<b>Modox System.</b> 15% media commission paid only to agen- advertiser cannot buy space me at less than the gross rate.	41.6%	50.1%	67.9%	40.2%
<b>Alternative.</b> Media com- mission for agency services to me- plus agreed upon additional compensation from advertisers for agency services rendered to ad- vertisers; advertisers cannot buy space or time at less than gross.	5.9	4.2	5.1	14.8
<b>Second Alternative.</b> No media commission; advertisers pay agen- agreed upon amounts for serv- to them; advertisers can buy space or time at net rate.	29.2	36.3	9.7	35.9
Did not answer.	23.3	9.4	17.3	9.1
TOTAL %	100.0	100.0	100.0	100.0
Effective Sample	3,081	477	508	596

Extent of change from media commission admen expect

	All advertising managers	Ad managers budgets over \$1,000,000	Agencies	Media
<b>No change.</b>	29.0%	27.3%	40.6%	40.1%
<b>Some change</b> but media commis- sion method will remain the dominant method of compensa- tion for agency service.	28.9	37.9	41.3	34.6
<b>Significant change</b> away from media commission method in next few years to a new method of compensation.	10.6	22.0	5.7	9.2
Don't know.	24.0	9.0	11.2	14.1
Did not answer.	7.5	3.8	1.2	2.0
TOTAL %	100.0	100.0	100.0	100.0
Effective Sample	3,081	447	508	596

**1** Tv package shows were earliest sore spot with clients who wanted to change commission system. Today nearly 20% of top tv clients surveyed by ANA duck 15% on tv talent costs, more are expected to follow suit

**2** New formula for paying agency is expected to evolve slowly out of commission-plus-fees system now in practice. Majority of admen and media still favor commission system, whereby clients buy at gross rate

**3** Eventual decline of 15% is foretold by more than a fifth of top clients, billing more than \$1 million. Since these admen control large share of network tv spending, impact on commissions may be felt first in tv

### 1. PITCH AND SALE

Before the rep or station salesman sets out to make his call on the agency, a meticulous check of availabilities must be made. If the call involves a very big campaign, the salesman may be given a two-hour option on these avails to prevent a fellow salesman from selling them to another agency. This calls for good sales-traffic department liaison if awkward snafus are to be avoided.

### 2. TRAFFIC

The instant the sale is clinched, the salesman must notify his Traffic Department. They double-check on the availabilities he has sold, then clear them and issue a confirmation to the buyer. At the same time they recheck the sale to make sure there are no competitive situations or other product conflicts. Then begins the big job of coordinating between traffic, copy and operations.

### 3. BACK TO SALES

The Traffic Department now goes all out with scheduling, at the same time coordinating with the other departments involved in putting the commercial on air. Traffic turns over to the Sales Department the job of notifying the agency as to how many film prints needed, or in the case of live tv commercials, where to send props and products necessary for staging the

### 5. FILM CENTER

Operations now sends the tv film commercial to the Film Center for checking it against all film requirements. It is checked for running time, for sound synchronization, for any flaws. Whenever necessary, it is edited or cut. If any question arises regarding it, the agency tv production department is contacted. Then it goes to Film Studio for still further dry-run screening.

### 6. FILM STUDIO

For the film commercial, this is the last step before transmission. It is put through the "chain" (picked up by tv camera and viewed on monitors), checked electronically by film coordinator. One reason for checking: a 10-second film commercial can have only eight seconds of sound; a 20-second, only 18. There must always be a silent second at the film start and end.

### 7. THE "BIBLE"

48 hours before each broadcast WRCA-TV Operations prints its "Bible" for that day. This "Bible" goes down every smallest action involved with transmitting both programs and commercials. It runs to 30 or more pages. 400 copies are printed for many personnel. If any change occurs in the next 48 hours, 400 people must be notified via printed, corrected pages.

## WHAT HAPPENS TO TV COMMERCIALS

Between purchase of a tv announcement and its ultimate airing stretches a frantic chain of activity which timebuyers rarely see. These key operations shown here will aid advertisers in dodging trouble spots

From the moment a timebuyer okays a station salesman's pitch to the second the tv commercial goes on the air, the chances of something going wrong somewhere are considerable. That it seldom does is a tribute to the highly complex business of broadcasting. At WRCA-TV, New York, according to Peter Affe, its operations director, nearly 100 persons become involved in a total of about 10,000 steps in putting a film or live commercial on the air. Affe told this to an audience of agency personnel who recently met at the station's Studio 3B for the first of a series of production workshops of the New York Radio and Television Executives Society. On these pages, SPONSOR outlines the key steps to airing a film or live tv commercial as a reminder to advertisers that care exercised at the time of the buy can help smooth later operations at the television station. ▀



#### 4. OPERATIONS

The Operations Department now steps in. This unit handles all technical operations, takes care of tapes and film, and with live commercials assigns studios, arranges for casting, make-up, lighting, musical backgrounds and every other detail of preparing for air-time. Meanwhile, the Copy Department checks the commercial copy for code violations, broadcast taboos, length, etc.

#### 8. TRANSMISSION

Now it's air time, and the technicians take over. If the announcement is live, talent has rehearsed, sets and props have been checked. Master Control takes care of switching (going from show to live commercial in another studio) or punching in the film commercial. All the operational complexities suggest one thing to advertisers: Get campaigns started early.



Peter Affe, director of operations at WRCV-TV, New York, tells agency personnel at recent workshop meeting of RTES what happens at a station after spot tv buy is made. A tour of facilities followed.



To the traffic department falls a lot of the responsibility of getting a tv commercial on the air. It must coordinate with all other departments. Here is Traffic at WRCV-TV; mgr. Earl Harder (r.)

## AFTER THE BUY?

Flow chart for tv spot. Affe demonstrates at blackboard for RTES members the mechanics of clearing avals in the Traffic Department and what happens to tv commercial after the time is bought.



There's a lot more to airing a tv commercial than running a film strip through a projector. Affe shows RTES members how pre-checking is done.

In stations all across the country are studios equipped with plenty of settings for handling live commercials. Before doing a live commercial, it is well to check on facilities.





# NEW WAY TO MEASURE STATIONS

So you're going to buy a spot . . . you know the station's ratings, its audience composition. But wouldn't you like to know the reasons behind the rating and composition? WBC used a psychological word association test to find emotional responses to Pittsburgh radio stations

Something long suspected by advertisers and broadcasters was corroborated this week: radio listeners, at least subconsciously, are aware of a station's "sonnd" and how it differs from the "sounds" of other stations.

The proof has been kept carefully under wraps for a year by Melvin A. Goldberg, director of research for Westinghouse Broadcasting Co. This week, he sat down with SPONSOR and revealed the results of an experiment in the Pittsburgh metro area which he conducted last November along with Dr. Percy Tannenbaum of the University of Illinois. The experiment showed that within the market tested there is a marked difference between stations (in spite of contentions that one music-and-news station today is like another), and the difference is recognizable to the audience. It also revealed the *why* behind preferences.

Of perhaps even greater significance than the results of the experiment was the experiment itself. It may mark the first use of a brand new yardstick for measuring the profile and psychological personality of a station. The yardstick—"semantic differential"—is not new, but its application to broadcasting is.

The semantic differential technique for testing public taste has been around for some time. It is simply the psychological word association test (black, coal; white, snow, etc.) extended to the gradations between word opposites (see chart at right).

The technique was originally developed by Dr. Charles Osgood of the University of Illinois. Dr. Tannen-

baum studied under him and was therefore selected by Westinghouse to conduct the November survey.

Goldberg, who conceived the idea of applying semantic differential testing to air media, is himself an old hand at the technique. In his pre-Westinghouse days as deputy director of research for USIA in Washington, Goldberg was involved in many semantics surveys.

Long before last November, he decided this might be one way to get a deeper measure of a radio listener's reaction to programing as a supplement to ratings. Ratings are quantitative: they reflect the numbers who listen to what. But what Goldberg wanted was a qualitative analysis, an indication of the reasons *why* they like one station's "sound" and not another. Semantic differential does not fish for answers one wants to hear—which many subjects are apt to give when confronted with leading questions. Rather it probes the emotional responses, and what such a test can show could prove a valuable guide for the program director.

When KDKA, the 37-year-old ancestor of all U.S. radio stations and now part of the Westinghouse chain, went independent last fall, it seemed an ideal time for a study of its profile as well as the profiles of its competitors.

What Westinghouse learned and has now revealed is: (1) listeners know what they would like an "ideal" station to sound like; (2) listeners can tell in exactly what areas a given station differs from this "ideal." (From a station promotion standpoint, KDKA was

pleased to learn that of the five leading Pittsburgh stations it came closest to the "ideal" station image. "Ratings," says Goldberg, "have subsequently borne this out.')

What does the Pittsburgh listener consider the "semantic image" of an ideal station? The chart at right gives the answer. It shows he would like his ideal station to be "pleasant" sounding but not too "soft." Both of these words—"pleasant" and "soft"—suggest music, and that's probably what many of the respondents had in mind. They also like their station to be just about as "valuable" as "pleasant." In this case, "valuable" suggests news and public service. Of particular interest, is that the Pittsburgh interviewees feel an ideal station should be neither "usual" nor "unusual." This reflects the role radio plays today—that of a good companion. Apparently listeners prefer a companion who does not jar them with surprises.

The chart shown here is of Pittsburgh survey only. Analyses also were made of Allegheny County (Pittsburgh's county) only and of the entire greater Pittsburgh area (Allegheny, Beaver, Butler, Washington and Westmoreland Counties). Significant was the fact that in all three cases, the semantic image of the ideal station was virtually the same. And the semantic differences between the Pittsburgh stations showed a similar pattern, except in a few association categories such as "strong," which, in the fringe area, might have been associated with station signals.

The base of the survey was 265 re-



spondents, aged 13 and over, who admitted to listening to the radio sometime during the "past week." KDKA and Westinghouse wanted only radio listeners as respondents so they were selected on an area probability basis by Hse Zeisel Research. The five-county survey covered only urban areas, comprised 76 male respondents and 125 women. Respondents did not know the survey was being conducted for KDKA or Westinghouse.

Now Goldberg plans similar tests in other markets where Westinghouse stations exist. Meanwhile knowledge gained from this experiment can be used as a guide in KDKA programming.

There is still another potential for the semantic differential technique that Goldberg foresees: The technique has, in a few cases, been applied by others to finding the image of a product. So perhaps semantic differential will eventually be used to fit a product to a station on the basis of compatible images.

At the same time Dr. Tannenbaum and Goldberg conducted the semantics survey, they did a straight question-answer study of the same respondents. Here are a few facts taken from these findings:

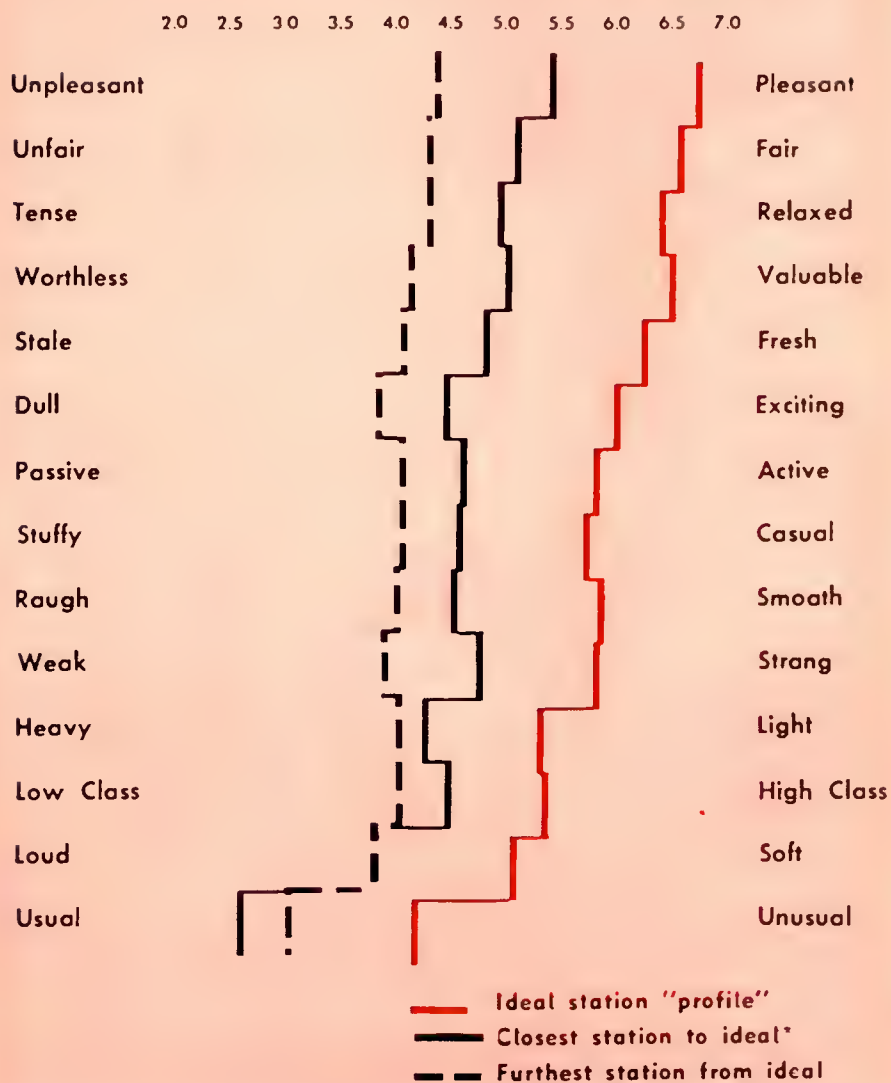
- 80.3% of these respondents said they listened to the radio yesterday.
- 71.3% listen in the morning. The same percentage listen in the afternoon. 59.7% listen at night.
- The average respondent in the Pittsburgh test reported spending 4.39 hours a day with radio (1.05 hours in the morning, 1.85 hours in afternoon, 1.04 hours in the evening).
- Music-and-news ranks at the top as far as popularity goes. 84.1% of the respondents listen to news; 88.6% listen to music. The next closest category is weather at 55%. Sports attracts 38.8%, traffic information 11.3% and soap operas are listened to by 14.3%.
- Women listen to radio more than men, but men listen more in the evening. Men spend 1.04 hours with radio in the a.m., 1.24 in the afternoon and 1.25 hours at night. Women spend 1.70 hours in the morning, 2.09 in the afternoon and .95 in the evening.
- Middle and lower economic groups (67.9% of sample) listen to radio more hours per day, and most frequently.
- Music-and-news is most popular programming with all socio-economic groups and educational levels.

## Semantic differential is a psychological quiz<sup>1</sup>



Semantic differential technique is an extension of the psychological word association test. Here is how Westinghouse Broadcasting used it to get the semantic images of Pittsburgh stations. Sheets, like one at left, were given each respondent, each sheet covered a single station, and one an "ideal" station. Respondent was asked to check one of seven lines on the scale to indicate the degree he associated each word with the station he was describing. In semantic differential scale, any deviation of 5 or more is significant. Charts like one below were constructed from this survey, showed differences in station personality "images."

### SEMANTIC IMAGE OF PITTSBURGH RADIO



<sup>1</sup>Data included five Pittsburgh radio stations. KDKA was closest to ideal.



**we've  
got  
it!**

**"More music, more news, more often!"**

That, basically, is the new KSTP Radio programming that has hit the mark in Minneapolis-St. Paul.

From six a.m. until noon there's music—good music—beginning with the bright wake-up tunes right through favorite show tunes, top-ten tunes and the old standards. And from three to six p.m. there's another block of easy-listening music.

Combined with frequent, up-to-the-second news reports through KSTP's unmatched news-gathering facilities, KSTP provides Northwest audiences with the listening they want—*when* they want it.

But here's the most important thing about KSTP Radio . . .

### **IT SELLS**

For proof of that, ask a KSTP representative or your nearest Petry office Today.



**Minneapolis - St. Paul**

**"The Northwest's QUALITY Station"**

**50,000 Watts  
Basic NBC Affiliate**

**Represented by  
Edward Petry & Co., Inc.**



# NET TV YULE DRIVES UNDER WAY

At least eight clients have set in-and-out schedules for seasonal pushes. They include Norelco, which bought into "\$64,000 Question," Walter Winchell over six-weeks

**T**hough network tv is traditionally a year-round medium, at least eight clients have signed for Christmas seasonal pushes this year.

The eight are Polaroid, Evinrude, Seven-Up, Ronson, Norelco, Bulova, Bourjois and Minnesota Mining.

Norelco is plugging its electric shavers, a large share of which are sold during the Christmas season, via three purchases of *Walter Winchell File* and two of the *\$64,000 Question* shows. The Winchell dates are 20 November and 4 and 18 December. The

*\$64,000 Question* buy brackets the third Winchell show so that, with cross-plugs, the campaign is spread over six weeks.


Norelco's agency, La Roche, reported little difficulty in setting up an in-and-out pattern and said it had a wide choice of shows.

Polaroid is continuing its identification with Steve Allen, having made two previous buys on Allen's Sunday show as well as sponsoring Allen in the past when he was on *Tonight*.

The client, who is also buying into

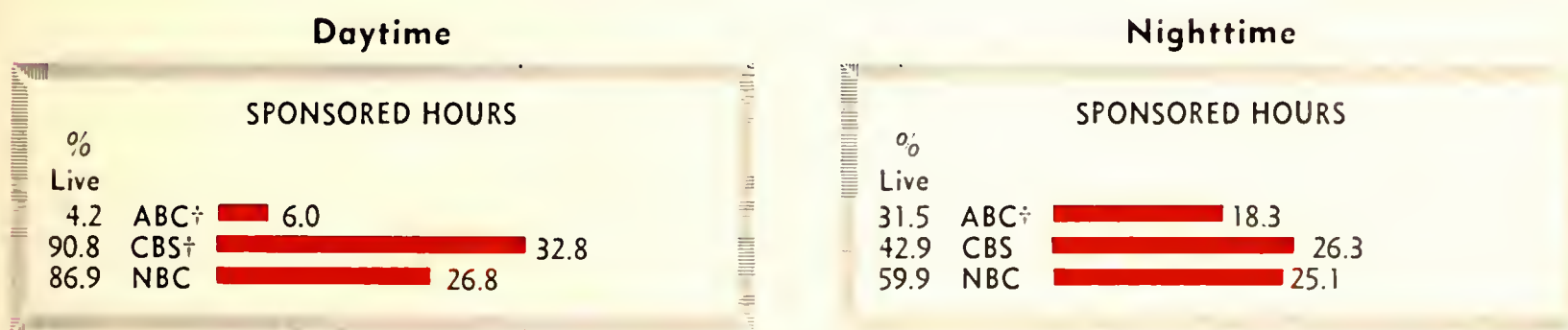
Perry Como for Yule gift advertising, purchased the Allen show during the last Christmas season and in the spring of 1957 as well. Como was bought for the first time.

The Polaroid schedule provides for three participations each on Como and Allen and includes two weekends when both shows will carry plugs.

Bulova will alternate on the Frank Sinatra show with Chesterfield through December, having started 18 October. Its full line will be pushed. 

## 1. THIS MONTH IN NETWORK TV

### Network Sales Status Week Ending 23 November



† Excluding participation shows

### AVERAGE COST OF NETWORK SPONSORED PROGRAMING

Cost	Number	Cost	Number	Cost	Number	Cost	Number
Hour drama		Half-hour drama		Situation comedy		Hour music-variety	
\$49,186	7	\$33,000	12	\$37,877	18	\$103,725	7
Half-hour music-var.		Half-hour adventure		Quiz		Half-hour western	
\$43,772	11	\$30,975	10	\$29,432	11	\$35,416	12

Averages are as of November. All programs are once weekly and all are night time shows.

## 2. ALPHABETICAL PROGRAM INDEX

### Sponsored Nighttime Network Programs 6-11 p.m.

PROGRAM	COST	SPONSORS AND AGENCIES	PROGRAM	COST	SPONSORS AND AGENCIES
*Steve Allen Show: V-L	108,000	S. C. Johnson, Needham, Louis & Brorby; Pharmacrast, JWT; Greyhound; Grey; Polaroid, DDB (11 24, 12 8)	*Eddie Fisher: V-L	115,000 (alt wks)	LGM, Mc-E
Assignment Foreign Legion: A-F	18,500	P. Lorillard, L&N	Tennessee Ernie Ford Show: V-L	38,000	Ford, JWT
Eve Arden: Sc-F	36,500	Lever, JWT; alt Shulton, Wesley	G.E. Theatre: Dr-F	47,000	Gen Elect, BBDO
Armstrong Circle Theatre: Dr-L	43,000 (alt wks)	Armstrong Cork, BBDO	*George Gobel: V-L	115,000 (alt wks)	RCA & Whirlpool, K&E
A Turn of Fate: Dr-F	38,000	Alcoa, FSR; alt Goodyear, Y&R	Godfrey's Scouts: V-L	32,000	Lipton, Y&R; Toni, North
Bachelor Father: Sc-F	38,500 (alt wks)	Amer Tobacco, BBDO	Gunsmoke: W-F	38,000	LGM, DFS; Sperry Rand (1 wk in 4), Y&R
Red Barber's Corner: Sp-L	3,000	State Farm Ins, NLB	Harbourmaster: A-F	38,000	R. J. Reynolds, Esty
Jack Benny: C-F	65,000 (alt wks)	Amer Tobacco, BBDO	Have Gun, Will Travel: W-F	36,000	Whitehall, Bates; alt Lever, JWT
Polly Bergen: Mu V-L	47,000	Max Factor, DDB	Hitchcock Presents: My-F	36,000	Bristol-Myers, Y&R
*Big Record: Mu-L	50,000 (1 1/2 hr.)	Oldsmobile, Brother; Pillsbury, Burnett; alt Armour, FC&B; Kellogg, Burnett	Robin Hood: A-F	26,500	Johnson & Johnson, Y&R; Wildroot, BBDO
Bold Journey: A-F	8,500	Ralston Purina, GBB	I Love Lucy: Se-F	35,300	Gold Seal, Campbell-Mithun; alt Sheaffer, Seeds
Pat Boone: V-L	45,000	Chevrolet, Campbell-Ewald	I've Got a Secret: Q-L	24,000	R. J. Reynolds, Esty
Jim Bowie: W-F	32,000	Amer Chicle, DFS	*Kraft Tv Theatre: Dr-L	53,000	Kraft, JWT
Bowling Stars: Sp-L	11,750	Amer Machine & Foundry, Richards	Lassie: A-F	34,000	Campbell Soup, BBDO
Broken Arrow: W-F	31,000	Miles, Wade; Ralston Purina, Gardner	Leave It To Beaver: Se-F	46,000	Remington Rand, Compton
Burns & Allen: Sc-F	40,000	Carnation, EW,R&R; Gen Mills, BBDO	*Life of Riley: Sc-F	30,500	Lever Bros, BBDO
The Californians: W-F	37,500	Singer Sewing, Y&R	Line-up: My-F	34,000	P&G, Y&R; Brown & Williamson, Bates
Cavalcade of Sports: Sp-L	45,000	Gillette, Maxon	M Squad: My-F	28,000	Amer Tobacco, SSC&B; alt H. Bishop, Spector
Cheyenne: W-F	78,000	Gen Elect, Y&R, BBDO & Grey	Gisele MacKenzie: V-L	46,000	Eversharp, B&B; alt Scott, JWT
Circus Boy: A-F	34,000	Mars, Knox Reeves; alt Kellogg, Burnett	Perry Mason: My-F	40,000 (1 1/2 hr.)	Purex, Weiss; alt Libby-Owens-Ford, FG&R; alt 1/2 hr open
*Rosemary Clooney: V-L	42,000	Lever Bros, JWT	Maverick: W-F	35,000 (1 1/2 hr.)	Kaiser Companies, Y&R
Climax: Dr-L	59,000	Chrysler, Mc-E	Meet McGraw: MyA-F	33,000	P&G, Benton & Bowles
Club Oasis: V-L	58,000	LGM, Mc-E	Millionaire: Dr-F	34,000	Colgate, Bates
Colt .45: W-F	37,000	Campbell, BBDO	Guy Mitchell: MuV-L	38,000	Max Factor, Anderson-McConnell
*Perry Como: V-L	140,000	Kimberly-Clark, FCB; Noxzema, SS C&B; RCA & Whirlpool, K&E; Sunbeam, Perrin-Paus; Amer Dairy, Campbell-Mithun; Knomark, Mogul; Polaroid, DDB (11 23, 12 7, 12 14)	Mr. Adams & Eve: Sc-F	41,000	Colgate, L&N; R. J. Reynolds, Esty
Court of Last Resort: Dr-F	28,000	Lorillard, L&N	Patrice Munsel: MuV-L	45,000	Buick, Kudner; Frigidaire, Kudner
Bob Cummings Show: Se-F	36,000	R. J. Reynolds, Esty; alt Chesebrough-Ponds, Mc-E	Name that Tune: Q-L	23,000	Kellogg, Burnett; Whitehall, Bates
John Daly News: N-L&F	6,000††	Evinrude, Cramer - Krasselt; Amer. Chicle, Bates; 2 days open	Navy Log: Dr-F	38,500	U. S. Rubber; F. D. Richards
Date With the Angels: Sc-F	38,000	Plymouth, Grant	NBC News: N-L	9,500††	Ronson, NC&K
December Bride: Sc-F	29,500	Gen Foods, B&B	Original Amateur Hour: V-L	23,000	H. Bishop, Spector
Destiny: Dr-F	13,000	Gen Foods, B&B; Ford, JWT	O.S.S.: A-F	28,750	Mennen, Mc-E
Dick And The Duchess: Sc-F	33,500	Mogen David, Weiss; H. Curtis, G. Best	People Are Funny: M-F	24,000	R. J. Reynolds, Esty; Toni, North
Disneyland: M-F	75,000	Derby, Mc-E; Gen Mills, Tatham-Laird; DFS; Gen Foods, Y&R; Reynolds Metals, Buchanan; Frank	People's Choice: Sc-F	34,000	Borden, Y&R; Amer Home Products, Y&R
Dragnet: My-F	35,000	LGM, DFS; Schick, B&B	Person To Person: I-L	34,000	Amer Oil, J. Katz; Hamm, Campbell-Mithun, alt Time-Life, Y&R
Wyatt Earp: W-F	30,000	Gen Mills, DFS; P&G, Compton	Playhouse 90: Dr-L&F	39,000 1/2 hr.	Amer Gas, L&N; Bristol-Myers, BBDO Philip Morris, Burnett; Kimberly-Clark, FC&B; Allstate, Burnett
Doug Edwards News: N-L&F	9,500††	Whitehall, Bates; Brown & Wmson. Bates; American Can, Compton	*Price Is Right: Q-L	21,500	Speidel, K&E; alt RCA, K&E
Father Knows Best: Sc-F	38,000	Scott Paper, JWT; Lever Bros, JWT	The Real McCoys: Sc-F	35,000	Sylvania, JWT
			Restless Gun: W-F	37,500	Warner-Lambert, SSC&B; alt sust
			Rin Tin Tin: A-F	36,000	Nabisco, K&E
			Saber of London: My-F	28,500	Sterling Drug, DFS
			Sally: Sc-F	41,500	Chemstrand, DD&B; alt Royal Type-writer, Y&R

\*Color show, (L) Live, (F) Film. ††Cost is per segment. List does not include sustaining, participating or co-op programs—see chart. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges. This list covers period

23 November-20 December. Program types are indicated as follows: (A) Adventure, (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr) Drama, (I) Interview, (J) Juvenile, (M) Misc., (Mu) Music, (My) Mystery, (N) News, (Q) Quiz, (S) Serial, (Se) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western.

Listing continues on page 48



*Can you lump together*



*teenagers and children, and  
call them all . . . "Children"?*



*Pulse says no! And since 1941 more advertisers have relied on projections from Pulse data than from any other service. Pulse's scientific sampling defines children as 11 and under; teens 12 to 17 inclusive; men, women, 18 and over. No gaps in Pulse audience comp!*



# 3. NIGHTTIME

# COMPAN

	SUNDAY			MONDAY			TUESDAY			
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
6:00			Meet The Press sust							
6:15		Beat The Clock sust	Our Mr. Sun Amer. Tel & Tel (12/15, 5:30-6:30)							
6:30			My Friend Flicka sust							(11/27)
6:45		20th Century Prudential	Hall of Fame Hallmark (12/15, 6:30-8:00)		D Edwards Brown & Wmson	News Ronson		No net service D Edwards Whitehall	News sust	Bam Than Eve (Gen.)
7:00			Amateur Hour II. Bishop	Sports Focus sust	No net service		Sports Focus sust	No net service D Edwards Whitehall		Sport
7:15	You Asked for It Sippy Peanut Butter	Lassie Campbell Soup	Bob Hope Plymouth (11/24, 7-8)	John Daly News sust	D Edwards Brown & Wmson (repeat feed)	News Ronson (repeat feed)	John Daly News Evinrude	Whitehall (repeat feed)	News (repeat feed)	John D Amer
7:30		Bachelor Father alt Jack Benny Amer Tobacco	Sally Chemstrand alt Royal Typewriter	Amer Bandstand sust	Robin Hood Johnson & Jhsn alt Wildroot	Price Is Right Speldel alt RCA	Cheyenne Gen Electric (alt wks 7:30-8:30)	Name That Tune Whitehall alt Kellogg	Nat King Cole on-on Pied Piper L&M (11/26, 7:30-9)	Disr 7:30
7:45	Maverick Kaiser Companies (7:30-8:30)									
8:00		Ed Sullivan (8-9) Mercury alt Kodak	Steve Allen S. C. Johnson alt Pharma, Grey hound, Polaroid (11/24, 12/8)	Guy Mitchell Max Factor	Burns & Allen Carnation alt Gen Mills	Restless Gun War. Lambert	Sugarfoot (alt wks 7:30-8:30) Amer Chicla alt Seven-Up	Phil Silvers P&G alt R. J. Reynolds	George Gobel (alt wks 8-9) RCA & Whirlpool	Disr Reynol Derb Ger Ger
8:15	Maverick									
8:30	Bowling Stars Am Machine & Foundry	Ed Sullivan	Steve Allen (8-9)	Bold Journey Ralston-Purina	Talent Scouts Lipton alt Toni	Wells Fargo Amer Tobacco alt Buick	Wyatt Earp Gen Mills alt P&G	Eve Arden Lever alt Shulton	Eddie Fisher (alt wks 8-9) L&M	Tom Tel Brist
8:45										
9:00										
9:15	Open Hearing sust	G. E. Theatre Gen Electric	Dinah Shore Chevy Show (9-10) Chevrolet	Voice of Firestone Firestone	Danny Thomas Gen Foods	Twenty-One Pharmaceuticals	Broken Arrow Ral-Purina alt Miles	To Tell The Truth Pharmaceuticals	Meet McGraw P&G	Ozzie R
9:30										
9:45	All-American Game of Week sust.	Hitchcock Theatre Bristol-Myers	Chevy Show	Welk Top Tunes New Talent Dodge-Plymouth (9:30-10:30)	December Bride Gen Foods	A Turn Of Fate Alcoa alt Goodyear	Telephone Time Bell	Red Skelton Pet Milk alt S. C. Johnson	Bob Cummings Reynolds alt Chese-Ponds	Walter Reynol (11/27)
10:00										
10:15	Scotland Yard General Foods (10/17-18)	\$64,000 Challenge Revlon alt P. Lorillard	Loretta Young Show P&G	Welk Top Tunes	Studio One Westinghouse (10-11)	Suspicion (10-11) Ford Philip Morris	West Point Phillips-Jones alt Carter	\$64,000 Quest. Revlon, Norelco L. Ball-D. Arnez Ford Motors (12/3, 9-10)	The Californians Singer	Wes F 3men (10/27)
10:30										
10:45	No net service	What's My Line Sperry-Rand alt H Curtis	No net service	No net service	DuPont Show Of The Month DuPont (11/25) (9:30-11)	Suspicion	No net service	Assignment Foreign Legion Lorillard	No net service	Famo 10:50

NOTE: L preceding date means last date on air. S following date means starting date for new show or new sponsor in time slot.

## Index continued . . . Sponsored Nighttime Network Programs 6-11 p.m.

PROGRAM	COST	SPONSORS AND AGENCIES	PROGRAM	COST	SPONSORS AND AGENCIES
Schlitz Playhouse: Dr-F	38,000	Schlitz, JWT	Tales of Wells Fargo: W-F	36,000	Amer Tobacco, SSCGB; alt Kudner
*Dinah Shore Chevy Show: V-L	150,000	Chevrolet, Camp-Ewald	Telephone Time: Dr-F	31,000	Bell, Ayer
Phil Silvers Show: Sc-F	42,000	P&G, Burnett; R. J. Reynolds, Esty	The Thin Man: My-F	36,000	Colgate-Palmolive, Bates
Sgt. Preston: A-F	32,000	Quaker Oats, WBT	This Is Your Life: D-L	52,000	P&G, B&B
Scotland Yard: My-F	8,600	General Foods, YGR	Danny Thomas: Sc-F	47,500	Gen Foods, B&B
Frank Sinatra: V-F	67,500	Chestereld, Mc-E; alt. Bulova, Mc-E	*Tic Tac Dough: Q-L	23,500	Warner-Lambert, Lennen & Neve RCA, KGE
\$64,000 Challenge: Q-L	35,000	P. Lorillard, YGR; Revlon, BBDO	To Tell The Truth: Q-L	22,000	Pharmaceuticals, Parkson
\$64,000 Question: Q-L	39,000	Revlon, BBDO; Norelco, LaRoche (12/10)	Tombstone Territory: W-F	42,500	Bristol-Myers, YGR
*Red Skelton: CV-L&F	52,000	Pet Milk, Gardner; alt S. C. Johnson, FCB	Trackdown: A-F	33,500	Amer Tobacco, BBDO; alt Mobil Oil, Compton
Gale Storm Show: Sc-F	39,500	Nestle, B. Houston; Helene Curtis, E. H. Weiss	20th Century: D-F	45,000	Prudential, Reach McClinton
Studio One: Dr-L	55,000	Westinghouse, Mc-E	Twenty-One: Q-L	30,000	Pharmaceuticals, Parkson
Sugarfoot: W-F	40,000 (1/2 hr.)	Amer. Chicla, Bates; alt. Seven-Up, JWT	U.S. Steel Hour: Dr-L	60,000	U.S. Steel, BBDO
Ed Sullivan Show: V-L	79,500	Mercury, KGE; alt Kodak, JWT	Voice of Firestone: Mu-L	28,000	Firestone, Sweeney & James
Sunday News Special: N-L	9,500	Whitehall, Bates; alt Carter Prod- ucts, Bates	Wagon Train: W-F	25,000 1/2 hr.	Drackett, YGR; Lewis-Howe, yed Edsel, FCGB; Seven-Up, JW (12/11)
Suspicion: My-L&F	79,500	Ford, JWT; Philip Morris, Ayer; 1/2 hr alt wk open	Mike Wallace: I-L	15,000	Philip Morris, Ayer



WEDNESDAY			THURSDAY			FRIDAY			SATURDAY		
NBC			ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Service											
News Brown (11:27-12:18)				D. Edwards Whitehall	News Brown		D. Edwards Brown & Wmson alt. Am. Can.	News Brown (12:13-12:20)			
Service			Sports Focus sust	No net service	News Brown (repeat feed)	Sports Focus sust	No net service	News Brown (repeat feed)			
News Brown (repeat feed)			John Daly News sust	D. Edwards Whitehall		John Daly News Evinrude	D. Edwards Brown & Wmson alt. Am. Can. (repeat feed)				
Lucy alt. Her	Wagon Train (7:30-8:30)		Circus Boy Mars alt. Kellogg	Sgt. Preston Junker Oats	Tic Tac Dough It's A all Warn-Lambert	Rin Tin Tin Nabisco	Leave It To Beaver Remington	Saber of London Sterling	Keep It In The Family sust	Perry Mason (7:30-8:30) Perry alt. Lib. Over. Ford	People Are Funny Toni alt. R. J. Reynolds
Record	Drackett, Lewis Howo alt. Eckel, Seven Up (12:11)		Zorro AC Spark 7 Up	Harbourmaster It's J. Reynolds	You Bet Your Life DeSoto alt. Toni	Jim Bowie Amer. Chicle	Trackdown Amer. Tobac. alt. Secony	Court Of Last Resort Lorillard	Country Music Jubilee co-op	Perry Mason (7:30-8:30) Perry alt. sust	Perry Como (8:30-9:00) Kimberley-Clark RCA & Whirlpool Runbeam, Nozema
File ry	Father Knows Best Scott Paper alt. Lever Bros		The Real McCoys Sylvania	Climax (Chrysler) (8:30-9:30) (3 out of 1 wks)	Dragnet I&M alt. Schick	Patrice Munsel Buick alt. Frigidaire	Zane Grey (11:30-12:00) DuPont Show of the Month (12:20-7:30-9)	Life of Riley Lever Bros Jerry Lewis Oldsmobile (12:13-8:00)	Country Music Jubilee Wmson, Dickie alt. sust	Dick And The Duchess Mogen David alt. H. Curtis	Amer. Dairy Knemark Polar 11-11-11 12-7-12-11
aire ie	Kraft Theatre Kraft (9-10)		Pat Boone Chevrolet	Shower Of Stars Chrysler (8:30-9:30) 1 out of 1 wks)	People's Choice Borden alt. Amer. Home Prod.	Frank Sinatra Chesterfield alt. Bulova	Mr. Adams & Eve Colgate alt. R. J. Reynolds	M Squad Amer. Tobac. alt. H. Bishop	Lawrence Welk Dodge (9-10)	Gale Storm Nestle alt. Helene Curtis	Polly Bergen Mey. Factor alt. Club Oasis I&M
Secret molds	Annie Get Your Gun Pontiac, Pepsi Cola (11:27-8:30-10:30)		O.S.S. Mennen	Playhouse 90 Amer. Gas alt. Bristol Myers	The Ford Show Ford	A Date With The Angels Plymouth	Schlitz Playhouse Schlitz	The Thin Man Colgate	Lawrence Welk	Have Gun, Will Travel Whitehall alt. Lever	Gisele MacKenzie Evesharp alt. Scott
el Hr (10-11) eel	This Is Your Life P&G		Navy Log U. S. Rubber	Playhouse 90 Phillip Morris alt. Bristol Myers	Rosemary Clooney The Lux Show Lever	Colt .45 Campbell	The Lineup P&G alt. Brown & Wmson	Cavalcade of Sports Gillette (10-concl)	Mike Wallace Phillip Morris	Gunsmoke I&M alt. Sperry-Rand	What's It For Pharmaceuticals Com. Appearance Texa 11 11-11-10-11
Circle re (11-12) ork	No net service		No net service	Playhouse 90 Kimber-Clark alt. Allstate	Jane Wyman H. Bishop alt. Quaker	No net service	Person To Person Amer. Oil & Hamm alt. Time	Red Barber St. Farm Ins.	No net service	No net service	Your Hit Parade Amer. Tobacco alt. Toni

PROGRAM	COST	SPONSORS AND AGENCIES
Wednesday Fights: Sp-L	45,000	Mennen, Mc-E; Miles, Wade
Lawrence Welk: Mu-L	14,500	Dodge, Grant
Elk Top Tunes: V-L	19,000	Dodge & Plymouth, Grant
West Point: Dr-F	12,000	Phillips-Jones, Grey; alt. Carter, SSCB
What's It For: Q-L	25,000	Pharmaceuticals, Parkson
What's My Line: Q-L	29,500	Helene Curtis, Ludgin; Sperry-Rand, YGR
Walter Winchell File: Dr-F	39,000	Revlon, BBDO; alt. Norelco, LaRoche (11-20, 12-4, 12-18)
Jane Wyman: Dr-F	36,500	H. Bishop, Spector; Quaker Oats, NLGB
You Asked For It: M-F	18,000	Skippy Peanut Butter, CBB
You Bet Your Life: Q-L	51,750	DeSoto, BBDO; Toni, North
Coretta Young: Dr-F	42,000	P&G, BGB
Your Hit Parade: Mu-L	49,000	Amer. Tobacco, BBDO; alt. Toni, North
Jane Grey Theatre: W-F	45,000	Gen. Foods, BGB; Ford, JWT
Zorro: A-F	37,000	AC Spark Plug, Brother; 7-Up, JWT

Specials and Spectaculars		
PROGRAM	COST	SPONSORS AND AGENCIES
*Annie Get Your Gun: M-L	400,000	Pontiac, MJGA; Pepsi Cola, KGE—11-27
L. Ball-D. Arnez Show: CV-F	285,000	Ford, JWT—12-3
Bamberger Thanksgiving Day Parade: M-L		General Electric, YGR—11-27
Bob Hope: CV-L&F	267,000	Plymouth, Ayer—11-24
Command Appearance: M-L	200,000	Texas Co., CGW—11-23
Conquest	115,000	Monsanto, NLGB—12-1
*DuPont Show of the Month: Dr-L	275,000	DuPont, BBDO—11-25, 12-20
*Hallmark Hall of Fame: Dr-L	165,000	Hallmark, FCGB—12-15
J. L. Hudson Thanksgiving Day Parade: M-L		Chrysler, Mc-E—11-28
*Jerry Lewis Show: CV-L	230,000	Oldsmobile, Brother—12-13
Macy Thanksgiving Day Parade: M-L		Ideal Toy, Grey; Sweets Co.—11-28
Omnibus: M-L	115,000	Union Carbide, J. M. Mathes; Aluminum Ltd., JWT—12-1, 12-15
*Our Mr. Sun: D-F		Amer. Tel. & Tel., CGW—12-15
*Pied Piper: M-L	550,000	LGM, Mc-E—11-26
See It Now: D-F	125,000	Pan American, Katz—11-24
*Shower of Stars: CV-L	200,000	Chrysler, Mc-E—11-28
Wide, Wide World: M-L	210,000	Gen. Motors, McM, JGA—11-24, 12-8



4.

## DAYTIME

## C O M P A R A T I V E

	SUNDAY			MONDAY			TUESDAY			
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
10:00										
10:15		Lamp Unto My Feet sust			Garry Moore sust Campbell (11/25)	Arlene Francis Bourjois (12/2-12/16) alt sust Sterling		Garry Moore Gerber alt Gen Foods Florida Citrus alt Vick Chem	Arlene Francis sust alt MIMI (12/3-12/17) sust alt Sterling	
10:30										
10:45		Look Up & Live sust			Arthur Godfrey Stand Brands Stand Brands	Treasure Hunt sust		Arthur Godfrey G Foods Peter Paul alt Libby	Treasure Hunt sust	
11:00										
11:15		UN In Action sust			Bristol-Myers Singer	Price Is Right Lever Bros alt sust Lanolin Plus Mentho		Pharmacraft alt Peter Paul Gen Foods	Price Is Right Lever alt Sterling Sterling Chese-Ponds	
11:30										
11:45		Camera Three sust			Strike It Rich Colgate	Truth or Consequences Sterling alt Lever sust		Strike It Rich Colgate	Truth or Cons. sust alt MIMI (12/3-12/17) Lever alt sust	
12N										
12:15		Let's Take Trip sust			Hotel Cosmopolitan sust Love of Life Amer Home Prod	Tic Tac Dough P&G alt Church & Dwight Toni alt P&G		Hotel Cosmopolitan sust alt Toni Love of Life Amer Home Prod	Tic Tac Dough Stand Brands P&G	
12:30										
12:45		Wild Bill Hickok Kellogg			Search for Tomorrow P&G Guiding Light P&G	It Could Be You Sust alt Pharma sust alt P&G		Search for Tomorrow P&G Guiding Light P&G	It Could Be You Chese-Ponds Brillo alt P&G	
1:00										
1:15		Face The Nation sust (11-15)	Watch Mr. Wizard sust		No net service News (1:25-1:30) sust	Close-Up co-op		No net service News (1:25-1:30) sust	Close-Up co-op	
1:30										
1:45		Football Preview Carter alt Amer Home Prod Nat' Carbon	Frontiers of Faith sust		As the World Turns P&G sust	Howard Miller co-op		As the World Turns P&G Vick Chem alt sust	Howard Miller co-op	
2:00										
2:15		Pro-Football (2-concl.) regional games Pabst	Dialogues of the Carmelites (NBC Opera) (12/8) (2-4)		Beat The Clock sust	Howard Miller		Beat The Clock Nestle alt sust Gerber alt sust	Howard Miller	
2:30										
2:45		Standard Oil Ntl Brewing Ballantine Speedway Petrol	Wisdom sust		Art Linkletter Stand Brands Campbell Soup	Bride & Groom sust		Art Linkletter Swift alt Toni Kellogg	Bride & Groom Brillo alt sust sust alt Minn. Mining (12/3-12/17)	
3:00										
3:15	Johns Hopkins File 7 sust	Amer Liberty Oil Fallstaff Brewing Amer Oil	Youth Wants To Know sust	American Bandstand partic & co-op	Big Payoff Colgate	Matinee (3-4) partic	American Bandstand partic & co-op	Big Payoff sust	Matinee (3-4) partic	American Bandstand partic
3:30										
3:45	Dean Pike sust	Pan Amer Oil Phillip Morris Goebel Brew	Look Here sust	Do You Trust Your Wife? sust	Verdict Is Yours sust sust	Matinee	Do You Trust Your Wife? sust	Verdict Is Yours Libby alt sust Swift alt Toni	Matinee	Do You Trust Your Wife? sust
4:00										
4:15	College News Conference sust	Duquesne Brew (See above)	Wide Wide World (4-5:30, alt wks) Gen Motors	American Bandstand Seven-Up	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Lanolin alt Mentho Toni alt Sandura	American Bandstand Seven-Up	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Stand Brands	American Bandstand Seven-Up
4:30										
4:45	Paul Winchell Hartz Mtn	(See above)	Omnibus (4-5:30, alt wks) Union Carbide Aluminum Ltd.	American Bandstand	Edge of Night P&G Stand Brands	P&G Modern Romances Sterling Drug alt sust	American Bandstand	Edge of Night P&G Florida Citrus alt Vick Chemical	P&G Modern Romance Brillo alt Sterling	American Bandstand
5:00										
5:15	Texas Rangers Sweets Co. alt Play-It-Straw	See It Now (11/21) (5-6) Pan Amer Airways	Wide Wide World alt Omnibus	Superman Kellogg alt Sweets Co.		Comedy Time sust sust alt Pharma	Sir Lancelot Kellogg alt Wander Co.		Comedy Time Chese-Ponds sust	Wild Bill Hickok alt
5:30										
5:45	Lone Ranger Gen Mills	Seven Lively Arts sust (5-6) Conquest Monsanto (12/1) (5-6)	Outlook sust Our Mr. Sun Amer. Tel & Tel (12/15, 5:30-6:30)	Mickey Mouse Club 1/2 co-op Am Par			Mickey Mouse Club Mars alt Armour			Mickey Mouse Club Matt. alt

NOTE: L preceding date means last date on air. S following date means starting date for new show or new sponsor in time slot.

## HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH & INDEX

The network schedule on this and preceding pages (48, 49) includes regularly scheduled programming 23 November to 20 December, inclusive (with possible exception of changes made by the networks after presstime). Irregularly scheduled programs to appear during this period are listed as well, with air dates. The only regularly scheduled programs not listed are: *Tonight*, NBC, 11:15 p.m.-1:00



WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Moore Chemical sust	Arlene Francis sust	J. L. Hudson Thanksgiving Day Parade Chrysler (11:28, 10:15-11)	Carry Moore Nestle alt Libby Nestle alt Gen Foods	Arlene Francis sust Jourjols (12:12) Hurlington Mills (12:10)		Carry Moore Sunshine Biscuit alt sust Herber alt Sunshine Biscuit	Arlene Francis sust		Capt Kangaroo (9:30-10:30) Jules (9:45-10) Horton (10:15-10:30)	Howdy Doodv Continental Haking alt Hewitt Co
Godfrey of Omaha monia	Treasure Hunt sust		Arthur Godfrey Gen Foods Armour	Treasure Hunt sust Macy's Parade Coca-Cola Sweets Co. (11:28, 11:12)		Johnson & Johnson alt Gen Mills Lever	Treasure Hunt sust alt Sterling		Mighty Mouse Gen Foods alt Colgate	Andy's Gang M... alt 11-4
of Myers of Myers	Price Is Right Gen Foods alt Sterling Lanolin Plus alt SOS		Gen Foods Armour Mutual of Omaha (11:28)	Price Is Right Alberto Culver alt Lever Bros Minn. Mining alt Miles		Yardley alt Florida Citrus Gen Mills alt Vick Chem	Price Is Right Lever alt Drackett alt Menthon		Susan's Show sust	Fury Gen Foods alt Horden
It Rich Colgate	Truth or Consequences sust Amer Home alt sust		Strike It Rich Colgate	Truth or Cons. Lehn & Fink alt Lever Alberto Culver alt Miles		Strike It Rich Colgate	Truth or Consequences Gen Foods alt sust Lever alt sust		Saturday Playhouse sust	Capt. Gallant Belitz
Cosmo. the Sales of Life Home Prod	Tic Tac Dough Lanolin Plus alt Drackett P&G		Hotel Cosmopolitan sust Love of Life Amer Home Prod	Tic Tac Dough Kraft Minnesota Mining alt P&G		Hotel Cosmopolitan sust alt Swift Love of Life Amer Home Prod	Tic Tac Dough Starkist Tuna alt SOS P&G		Jimmy Dean (12:15) alt	True Story Sterling Drug
Search for Tomorrow P&G	It Could Be You Gen Foods alt Armour sust alt Amer. Prod		Search for Tomorrow P&G Guiding Light P&G	It Could Be You Alberto Culver alt Miles P&G alt Brown & Wmson		Search for Tomorrow P&G Guiding Light P&G	It Could Be You Am Home alt Drackett P&G alt Corn Prod		Jimmy Dean	Detective Diary Sterling Drug sust
at service News (1:30) sust	Close-Up co-op		No net service News (1:25-1:30) sust	Close-Up co-op		No net service News (1:25-1:30) sust	Close-Up co-op		Long Ranger Gen Mills alt Nestle	No net service
ne World Turns P&G sust	Howard Miller co-op		As the World Turns P&G Pillsbury	Howard Miller co-op		As the World Turns P&G Swift alt sust	Howard Miller co-op		No net service	No net service
The Clock Mills alt sust alt Kelak	Howard Miller		Beat The Clock Nestle alt Libby Sunshine Biscuit alt Purex	Howard Miller		Beat The Clock Mills alt Gerber Johnson & Johnson alt Vick	Howard Miller		No net service	No net service
Linkletter ver Bros Imoniz	Bride & Groom sust alt Drackett		Art Linkletter Kellogg Pillsbury	Bride & Groom Lehn & Fink alt sust sust		Art Linkletter Lever Bros Swift alt Staley	Bride & Groom sust alt Menthon sust alt Drackett		No net service	
Payoff Colgate	Matinee (3-4) partie	American Bandstand partie & co-op	Big Payoff sust	Matinee (3-4) partie	American Bandstand partie & co-op	Big Payoff Colgate	Matinee (3-4) partie		No net service	
It Is Yours sust alt altantia	Matinee	Do You Trust Your Wife? sust	Verdict Is Yours sust sust	Matinee	Do You Trust Your Wife? sust	Verdict Is Yours sust Gen Mills alt sust	Matinee		No net service	
Brighter Day P&G Secret Storm Home Prod	Queen for a Day Slender alt P&T Amer Home alt Corn Prod	American Bandstand Seven Up	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Brn. & Wmson alt Minn. Mining Mills alt Al Culver	American Bandstand Gen. Mills alt Seven Up	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day SOS alt Welch Amer Home Prod alt Corn Prod	All-Star Golf (4:5)	Nat'l Hockey acute gam s sust sust	NCAA Football alt var times
of Night P&G Milk alt Mills	P&G Modern Romances Corn Prod alt Sterling Drug	American Bandstand	Edge of Night P&G Pillsbury	P&G Modern Romances Kraft	American Bandstand	Edge of Night P&G Florida Citrus alt Vick Chem	P&G Modern Romances Sterling Drug alt Corn Prod	Miller Brewing Wildroot	(See above)	NCAA Football 9-10:30 Owens, Ford, Sun beam, Zenith, R. J. Reynolds
	Comedy Time sust SOS alt sust	Woody Woodpecker Kellogg		Comedy Time Kraft Mills alt Minn. Mining	The Buccaneers Kellogg alt Sweets Co.		Comedy Time sust alt Welch Gen Foods alt Menthon		(See above)	NCAA Football Rec na games & beam Phil Morris AMF
		Mickey Mouse Club Bris Myers Pills alt Gen Foods			Mickey Mouse Club Gen Mills alt sust				(See above)	Football Scoreboard Kemner 15 min. gam - follows F ball

a.m., Monday-Friday, participating sponsorship: *Sunday News Special*, CBS, Sunday, 11-11:15 p.m. (Carter and Whitehall); *Today*, NBC, 7:00-9:00 a.m., Monday-Friday, participating; *The Jimmy Dean Show*, CBS, 7:00-7:45 a.m., Monday-Friday, participating; *Captain Kangaroo*, CBS, 8:00-8:45 a.m., Monday-Friday, 9:30-10:00 a.m., Saturday, participating; *News*, CBS, 7:45-8:00 a.m. and

8:45-9:00 a.m., Monday-Friday.  
All times are Eastern Standard. Participating sponsors are not listed because in many cases they fluctuate.  
Sponsors, co-sponsors and alternate-week sponsors are shown along with names of programs. Alphabetical index of nighttime programs, together with show costs, sponsors and agencies starts on page 46.



"Around The World in The '58 Ford"

# AMERICAN INDUSTRY'S MOST DARING MOTION PICTURE PROJECT



We wish to express our gratitude for the whole-hearted cooperation of the diplomatic and home officials of the following countries:

ENGLAND	AFGHANISTAN
FRANCE	PAKISTAN
SWITZERLAND	INDIA
ITALY	BURMA
YUGOSLAVIA	MALAYA
GREECE	THAILAND
TURKEY	CAMBODIA
IRAN	SOUTH VIET NAM
UNITED STATES	

The World Highways Expedition, organized for the Ford Motor Company and J. Walter Thompson Company by *Filmways*, has just completed its historic making, round-the-world test drive of the 1958 Ford car. A distinguished series of television commercial films and a major documentary film, "One Road," will soon bring the exciting story of this expedition to millions of people the world over.

WORLD HIGHWAYS EXPEDITION, Inc. is a wholly-owned subsidiary of

## FILMWAYS

INCORPORATED

241 WEST 54TH STREET, NEW YORK 19, N. Y.



# FILM-SCOPE

23 NOVEMBER  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

Because of its comparative youth, film syndication hasn't yet had the firm character of other branches of tv production and distribution. But now, with a hefty year in sight, more stable patterns are beginning to emerge. Checking up on them, FILM-SCOPE last week found agreement on these:

**QUALITY:** As George Shupert, president of ABC Film Syndication puts it: "Many syndicated shows were aimed at network showings to begin with. So there isn't any question about quality levels. We're on a par with anything the networks have except the specials and big musicals." Further evidence of this is the growing emphasis on first-runs and the dwindling interest in network reruns.

**SALESMANSHIP:** Syndicators are beginning to realize that in many cases they will have to sell their product direct to sponsors—particularly at the local level. Tv stations—with their own arsenal of properties—obviously have to dilute their efforts too much to do a thorough job. So the direct-to-sponsor sale is coming to the fore. (In the majority of its 136 markets, 26 Men was sold that way by ABC.)

**MONEY:** There's a growing cockiness among syndicators that they can catch the sponsor's dollar going up or coming down. M. J. Rifkin, sales v.p. for Ziv, says that 27% of its sponsors in 30 key markets got into syndicated fare because they wanted to "trade up"—that is, graduate from I.D.s, spots, or participations. ABC's Shupert meanwhile feels that the syndicators can nab some of the fellows who are going to find network buys too expensive.

**COSTS:** More overseas production seems in the cards as one way to cut expenses. By shooting abroad you often can wrap up a bigger international market right from the start and thus bring prices down.

Amid general confidence (see above) syndicators this week nevertheless saw something of a cloud on the horizon:

What's going to happen when NBC goes into tape programing in a serious way?

As a rule-of-thumb, syndicators figure on a potential nine hours a day, with particularly choice evening spots available on the West Coast. Tape programing thus could be a real threat—especially in California.

California National Production's research department is out to prove that it's worthwhile for manufacturers to develop licensed merchandise in connection with syndicated shows.

Davy Crockett headgear and Mickey Mouse gimmicks by the million appeared as a result of network shows, but nothing much has turned up in the syndicated line because manufacturers, up to now, were not aware that the audience and markets of a syndicated series offered comparable potential to network shows.

CNP has gotten up powerful ammunition on three major scores: markets reached; potential retail sales; and ratings.

CBS Films' Grey Ghost has taken its place among the nation's top ten syndicated film shows.

Here's the result of the Grey Ghost initial tv appearance in various cities. According to ARB's latest survey it ranks: No. 2 among all syndicated film shows in Washington with the 17.7 rating; No. 3 in Los Angeles with a 13.9 rating; No. 5 in Boston with an 18.8 rating and a 50.7 audience share; No. 5 in Sacramento with a 31.0 rating and a 59.9 audience share; and No. 10 in Philadelphia with a 10.9 rating.

Those rumors about Paramount being on the verge of selling the tv rights to its pre-1949 catalog popped up again this week.

Paul Raiburn's comment to FILM-SCOPE:

"We've been listening to a lot of people, but so far nobody's come up with a \$10-million down payment."

Raiburn, who has been mulling the propositions with Barney Balaban, admitted that Screen Gems and NTA were among the bidders. But there's no comment on other supposedly interested parties—CBS and Storer.

Though the pickings in Germany usually are pretty meager (see FILM-SCOPE, 19 Oct., page 66), Screen Gems International Sales has sold *Father Knows Best* on a five-station network. Moreover, apparently it's the first fully-sponsored network vehicle to hit that nation.

Mokri Cigarettes is picking up the tab for the German-dubbed version. It begins 2 January.

The beckoning finger of pay tv is beginning to poke into film business decisions.

Thus AAP this week took part of the Warner Bros. Package—Popeye and Warner Bros. cartoons—off the sale list in about 30 top markets.

Actually it's a two-pronged decision:

- It will enable AAP's sales force to concentrate on the Gold Mine Library and do missionary work in the smaller markets.
- And, of course, it squirrels some of the valuable cartoon properties away in the toll hope chest.

Incidentally, wherever deals already have been made on the films, the sale will be honored.

NTA Associates' report on its fiscal year (ended 1 July) looks like a clue to the magnitude of the growth-trend in films:

- Exhibition contracts for the 12 months amounted to \$17,720,134 as against \$5,793,975 in the prior fiscal year.
- Film rentals came to \$10,976,479 vs. \$3,818,627.
- Net income was \$1,094,031 as against \$441,877 in fiscal 1956.
- Working capital, too, got a big hike—from \$2,837,055 to \$11,806,936.

The performance of *Code 3*—now well into its second telecast year—is being watched for evidence of syndicated fare's durability.

Now on WRCA, New York (Wed., 10:30-11 p.m.) the series got the highest recent ARB rating in its time period (16.1), topping U. S. Steel's 14.7.

**FLASHES FROM THE FILM FIELD:** MGM-TV may put *Northwest Passage* into syndication next season; 1958-59 plans also include production of two more half-hour film series: *The Feminine Touch*, a comedy starring Ann Miller, and *Mystery Street*.

Screen Gems has set a co-production deal for *Combat Correspondent*, U.S.M.C., with Raydic Productions . . . NBC International, Ltd., is distributing kinescopes of live network shows (Steve Allen, Matinee, and Perry Como) in Australia.

Lejon Vermouth (Honig-Cooper, San Francisco) is using half-hour tv series and feature participations in four markets for the first time.

Stanley C. Florsheim has been named general sales manager of NTA's Famous Films Division . . . Alfred Stern, formerly RKO Radio publicity director, appointed NTA's West Coast p.r. director . . . WRCA this week purchased NTA's *Champagne Feature Film Package*.



# AMPEX AUTOMATIC PROGRAMMING



## ***Anyone for Automation?***

Yesterday it was easy to say "No" or "Maybe" to the question of automation. Tomorrow there will be few station operators who can afford to say anything but "Yes."

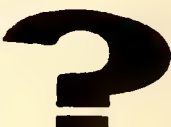
In fact, many are saying "Yes" today, and finding it both easy and profitable to take the first step toward automation. Installing an Ampex Model 355 Integrator, at a cost of well under \$1000, provides a variety of basic automatic functions adaptable to a wide pattern of station operation methods.

Whether you're interested for today or for the future, it will be helpful to have the facts from Ampex. Call in the Ampex man, or send for the new Ampex Automatic Programming Brochure.

854 CHARTER STREET, REDWOOD CITY, CALIFORNIA



# SPONSOR ASKS

How can companies get the most out of the  industry's own personnel bureau (the Listening Post) \*

**Peter M. Bardach**, *broadcast executive, Foote, Cone & Belding; chairman, Listening Post Committee*

Perhaps a brief explanation of what the Listening Post is . . . and what it isn't would help. Functioning strictly with a *volunteer* committee under the direction of RTES president John Daly, and RTES executive director Claude Barrere, the LP committee op-



*Cooperation and two hours per month of your time*

erates in two service areas . . . guidance and specific job placement. The measurement of our success is determined largely by *you*. We need your cooperation in furnishing the Post with definite job openings (although we'll often settle for "hot tips" and do the scouting ourselves). More than that, we need two hours per month of your time. Additional executives in all areas of broadcasting and related agency functions are required to staff our evening and noon-time panels, as well as expanding the corps of executives interviewing applicants by appointment during business hours at your office. If you can help in either department, please contact me thru RTES or at FC&B (MU 8-5000).

You need not personally be a member of RTES to use the facilities of the LP for your company needs, and of course all job applicants with at least a year's broadcast experience as well

as 20-year vee pees are welcome. Agencies and stations out of town find the LP of particular value and we welcome your inquiries. No fee is ever charged to anyone; operating expenses are covered through sales of tickets to the annual RTES Christmas party (how many sweepstakes tickets have you purchased this year?).

Although we do not service technical, talent or secretarial areas our current files are stocked with well qualified writers, producers, salesmen, media and management executives and juniors. Remember . . . someday you . . . or I . . . may need the personal help of LP. Doesn't it deserve your active support *right now*?

**Claude Barrere**, *executive director, Radio-Tv Executives Society*

Excuse me. Are you a network top brass, an advertising agency executive, or station rep? Program packager, public relations advisor . . . head of a production company? Never mind. Whichever you are, when you're looking for help, call the Listening



*The Listening Post has good and effective personnel*

Post . . . for these reasons.

It's a source of personnel *immediately* available. People for the most part are new at this thing called job-hunting. They've been good, loyal, effective professionals in the fields of sales, management, production, promotion, etc. Suddenly a new broom has

come in; an account has been lost; the boss's wife's nephew needed a job . . . or that thing called retrenchment set in. Boom! On the street. . .

Listening Post applicants are your friends. Many people you've known for years . . . folks dedicated to the broadcasting industry. Sure, you'll have to do some screening; the Post is only a clearing house. But regardless of the level of experience for which you are looking (we do accept some relative juniors but encourage them to do their own pounding on doors) . . . the Post probably has some good suggestions for people you should see.

Let me tell you something. Most of the people placed thru the Listening Post are in what we'd call the healthy middle income brackets. But it's our boast that if Sputnik fell on your shop today, we could fill up your staff with expert professionals . . . from your job down.

**Saul Rosenzweig**, *director sales development, Katz Agency (Station Representatives); vice chairman, Listening Post*

Remember that the most experienced members of the advertising and broadcasting profession notify the Listening Post of their availability for new job



*Be specific. It helps us to screen for you*

assignments. Many of them are highly trained top level people of executive calibre . . . men and women any com-

\* Asked of committee members of New York RTES' Listening Post.



pany would be proud to have in their employ.

When listing job openings within your organization, try to be as specific as possible. This helps the Listening Post in screening for you and enables us to eliminate people you won't want to see and people who won't meet your requirements. Quantities of job listing forms are available thru the Listening Post office at RTES headquarters in the Biltmore (MU 9-3430). Information you supply is retained in confidence, so supply complete information on:

- Title of job and job description
- Experience required and desired
- Educational requirements
- Age and salary range
- Specific duties of job

The Listening Post has no ax to grind. Facilities are free to both employer and unemployed advertising and broadcasting men and women.

In our service businesses, people are the important thing. People are the commodity in which the Listening Post deal. People with conventional backgrounds and those with unusual qualifications. People quite often who are from out-of-town and whose first contact in getting located in New York is the Listening Post.

When that job needs filling, don't put it off—call the Listening Post and make sure that others in your company use these services too.

Philanthropic maybe, but when you find good employees through our offices, our time and effort is more than justified.

**Listening Post** committee (l. to r.): Maggi Eaton (Radio Reports), Peter M. Bardach (Foote, Cone & Belding), Sol Rosenzweig (Katz), Charles Bernard (Charles Bernard Co.), Claude Barrere (RTES exec. dir.), and Al Shepard (Select Station Reps.)



# DOMINANT!

## COST

**LOWEST COST PER THOUSAND!**

## COVERAGE

**NO. 1 Ratings in NSI Area (June, 1957)**

K-NUZ	114
Net. Station "A"	32
Net. Station "B"	37
Net. Station "C"	58
Net. Station "D"	44
Ind. Station "A"	19
Ind. Station "B"	30
Ind. Station "C"	15



# No. 1 Buy in HOUSTON

**for your product!**

# K-NUZ

**HOUSTON'S 24 HOUR MUSIC AND NEWS**

**National Reps.: Forjoe & Co.—**

New York • Chicago • Los Angeles •

San Francisco • Philadelphia • Seattle

**Southern Reps.:**

**CLARKE BROWN CO.—**

Dallas • New Orleans • Atlanta

**IN HOUSTON, CALL DAVE MORRIS, Jackson 3-2581**



# There's a million-dollars



**Don McNeill's Breakfast Club (9 to 10 am)** features comic Sam Cowling, comedienne Fran Allison, vocalists Jeril Deane and Dick Noel, Eddie Ballantine's orchestra.



**The Herb Oscar Anderson Show (10 to 10:55 am)** headlines singers Don Rondo and Carole Bennett, The Satisfiers, Ralph Hermann's orchestra.



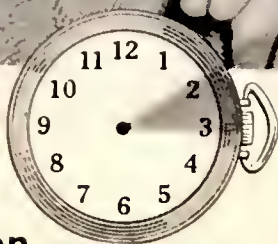
**morning**



**The Jim Reeves Show (1 to 1:55 pm)** features vocalists Dolores Watson and Buddy Hall, The Anita Kerr Singers, Owen Bradley's orchestra.



**The Jim Backus Show (2 to 2:55 pm)** headlines songstress Betty Ann Grove, baritone Jack Haskell, The Honeydreamers, Elliot Lawrence's orchestra.



**afternoon**



# sales staff on American —and you can own it



**The Merv Griffin Show (7:15 to 7:55 pm)** features singer Darla Hood, The Spellbinders, Jerry Bresler's orchestra.



**evening**



**The Bill Kemp Show (8 to 8:55 pm)** headlines vocalists Peter Hanley and Betty Holt, The Upbeats, Neal Hefti's orchestra.

From morning to night, five days a week, you can have American Radio's million-dollar sales staff selling your product exclusively to millions of people everywhere.

Here's how it works: When you buy a five-minute program unit in any one of American's hour-long, weekday musical shows, you automatically lock out competition for the rest of that hour — all week.

Here, for the first time in years, is a brand-new advertising franchise. Nowhere else in all mass media can you buy this kind of salesmanship and product exclusivity.

the *live* one is

AMERICAN  
BROADCASTING  
NETWORK

## SPOT BUYS

### TV BUYS

**Esso Standard Oil Co.**, New York, is scheduling announcements in various markets for its gasolines. The November-December campaign will run for four weeks. Minutes and 20's during daytime hours will be used; frequency will depend upon the market. Buyer: Sy Goldis. Agency: McCann-Erickson, Inc., New York. (Agency declined to comment.)

**Carter Products, Inc.**, New York, is entering major markets to promote its Rise shave lather. The agency is firming up as quickly as possible a schedule for both daytime and nighttime minutes; frequency will vary. Buying is not completed. Buyer: Dan Hirsch. Agency: SSCB. New York. (Agency declined to comment.)

**Bissell Carpet Sweeper Co.**, Grand Rapids, Mich., is buying schedules for its carpet sweepers. The short-termers will run through December. Minutes are being slotted with frequency varying during daytime periods. Buyer: Frank Carvell. Agency: N. W. Ayer & Son, New York. (This is the last schedule to be placed by this agency for Bissell; the account switches to Leo C. Burnett, Chicago, in January 1958, so watch for new radio-television developments.)

### RADIO BUYS

**National Biscuit Co.**, New York, is planning a campaign to promote the use of its Cheese Ritz, Thins, Jim-Pretzels and other snack crackers for Christmas and New Year's parties. The saturation schedule in 100 top markets will kick-off 11 December for three weeks. Minute e.t.'s will be placed during daytime segments, Monday through Saturday; frequency will depend upon the market. Buying is not completed. Buyer: Jane Podester and Sal Agovino. Agency: McCann-Erickson, Inc., New York.

**Penick & Ford, Inc.**, New York, is planning a campaign in major markets for its My-T-Fine desserts. The schedule will kick-off in January for an indefinite period; daytime minutes will be used. Buying has not begun. Buyer: Ted Wallower. Agency: BBDO, N. Y.

**Harold F. Ritchie, Inc.**, Clifton, N. J., for Scott's Emulsion, is adding announcements to its present schedules in many markets. The increased schedules will run for six weeks. Buyer: Sam Scott and Mario Kircher. Agency: J. Walter Thompson Co., New York.

**Davol Rubber Co.**, Providence, is going into scattered markets to push its rubber goods. The December schedule will run for four weeks. Minutes during day time segments are being placed. Buyer: Fran Velthuys. Agency: D'Arcy Advertising Co., New York.

**Lambert-Hudnut Div.**, Warner-Lambert Pharmaceutical Co., Morris Plains, N. J., is purchasing announcements for its Listerine antiseptic. The January campaign will run for 10 weeks. Minutes for daytime hours will be scheduled; frequency will vary. Buying has just begun. Buyer: Frank Sweeney. Agency: Lambert & Feasley, Inc., New York.

SEE WHAT'S NEW ON  
FOR YOU IN  
**TULSA!**

"coverage"

KVOO-TV blankets north-eastern Oklahoma with the tops in network and local programming. This coverage is backed up by revealing market research, merchandising and promotion aids, and constant attention to your account and problems.



"wampum"

KVOO-TV blankets a \$1-billion market. Out of the top 90 key industrial markets, Tulsa has the fastest dollar value growth of any city in the nation.\* If you have something to sell, you can sell more of it in northeastern Oklahoma . . . over KVOO-TV.



\*U. S. Census of Mfg., U. S. Dept. of Commerce

**NOW AVAILABLE!!**

A wide selection of good spots in popular participating shows. I.D.'s, 20 sec., and 1 minute spots in all classes. Check up to the minute availabilities with your nearest BLAIR-TV man.

**KVOO-TV**  
channel **2**



**NBC** For current availabilities contact any  
office of Blair Television Associates



Give him **WISDOM** for Christmas



Give him **SPONSOR**

You just can't give a better gift than understanding and SPONSOR will give anyone a better understanding of the vital broadcast industry as it functions today.

Just \$3.00 a year will bring 52 wisdom packed issues to agency or advertiser clients and prospects you like. So put SPONSOR on your Christmas list because it's the best possible gift you can send.

Only gift subscriptions for advertisers or agencies are eligible.

Just fill out the enclosed coupon or give us the names and addresses of those to whom you'd like SPONSOR delivered. We'll do the rest and bill you later.

<b>SPONSOR</b> 40 East 49th Street New York 17, N.Y. Please send a year's subscription of SPONSOR in my name to the following:	
Name .....	Title .....
Company .....	Company .....
Address .....	Address .....
City .....	State .....
Name .....	Title .....
Company .....	Company .....
Address .....	Address .....
City .....	State .....
<input type="checkbox"/> Bill me	<input type="checkbox"/> Payment enclosed
Name .....	Name .....
Address .....	Address .....
City .....	State .....



# your extra ear is SPONSOR

An army of extra sensitive ears works at SPONSOR to keep you in front of the industry and the industry in front of you.

*SPONSOR is the listening post of thousands of successful executives all over America because its very publishing concept (of news in brief and observations in depth) has made it the most widely read, widely quoted and the best respected publication in the entire broadcast field.*

That's why men who plan their future read SPONSOR — at home. You should, too. Give it your unhurried time and it will give you so much more in return. One idea will pay you back a thousand fold.

Now — for less than a penny a day — just \$3.00 a year — you can have 52 issues of SPONSOR delivered to your home. Try it on this money back guarantee.

SPONSOR  
40 East 49 St., New York 17, N. Y.

I'll take a year's subscription of SPONSOR.  
You guarantee full refund any time I'm not satisfied.

NAME \_\_\_\_\_

FIRM \_\_\_\_\_

ADDRESS \_\_\_\_\_

☐ Bill me      ☐ Bill firm

## RATING MADNESS

(Continued from page 35)

expected solely because of sample size are known as non-sampling errors. The variety of non-sampling errors can be much more extensive than most admen realize. It covers improper training of interviewers, poorly executed sample designs, badly-worded questions, the fact that people (1) will unconsciously change their tuning habits simply because they are picked for a sample, (2) don't always remember what they tuned to, (3) sometimes exaggerate or just downright lie, (4) may refuse to cooperate with the rating service by not answering questions, not allowing a meter to be installed, etc.

Is there a way of validating the rating methods, that is, finding some technique to measure their accuracy (or inaccuracy)? That's exactly what the ARB's Radio-tv Ratings Review Committee under Larry Deckinger of Grey is going to try to do. Just what the committee plans is not known but it is rumored that there are proposals to try a number of techniques, including some not now in use.

Though knowledge of some of the more technical facts about ratings would soothe the raw nerves of radio-tv buyers, there are also certain practical pressures on admen that keep the program rating on a high pedestal. This is especially true in spot buying.

One reason was cited by ARB's head Jim Seiler at the AMA luncheon. After noting that buyers don't make proper use of ratings, which he called a guidepost to bolster the judgment of buyers, Seiler pointed out that the buyer often has a long list of markets to purchase, some of which are surveyed only once or twice a year. Under pressure, said Seiler, the buyer can't follow the rules for correct use of research. Consequently, he concluded, there is too much reliance on a single rating and too much cost-per-1,000 buying.

One common pressure in the network field is the problem of impressing local dealers with the value of a network show. The problem here is that dealers are either overly-influenced by newspaper accounts of ratings, what their friends say or even by the fact that the client oversold the show to them promotionally.

One adman recalled that, before the

peak of Ed Sullivan's popularity, Lincoln-Mercury dealers would express disappointment when Sullivan was beaten in the ratings sweepstakes by the *Colgate Comedy Hour*. This was even true when Sullivan's audience was a substantial one. However, newspaper accounts of Sullivan being "beaten" by its competition made dealers feel the program's ability to sell cars was somehow affected.

Like it or not, with newspapers peddling the idea that network programming is one big ratings contest, the subject has become the business of nearly everybody. This is particularly unfortunate since even some of the so-called explanations of what ratings are all about are loaded with nonsense.

The "battle of Sunday night," consistently over-dramatized in the nation's press, is once more in the public eye with the undoubted popularity of ABC TV's *Maverick*. A press release sent out by Warner Bros. producer of the Western, touted the 10 November Trendex by stating that the show won a "stunning double victory" over Sullivan and Steve Allen.

The Trendex showed that, during the 8:00-8:30 p.m. period, when the three shows are on together, *Maverick* recorded a 21.9, Sullivan a 19.0 and Allen a 17.3. Statistically, the difference between the *Maverick* and Sullivan ratings is significant; that is, it is greater than could be accounted for by chance alone. To put it in more precise terms, the chances are 95 out of 100 that a difference of more than 1.75 rating points between these two figures is significant.

However, when it is considered that the rating spread itself (2.9 rating points) is not much more than the chance variation, the victory is a moot point. The real victory, of course, is shown by a comparison of ABC's ratings in this time period last November and this. But you don't need any statistics to understand that.

Newspaper treatment of ratings was taken to task by Dr. Sydney Roslow of Pulse at the AMA luncheon. He told the marketing men that so long as ratings information is fed to the consumer press, there will be misunderstanding about the figures. Pulse cut out releasing data to the press for a time but, after finding that ratings continued to be run, anyway, resumed the practice. Roslow quoted a recent tv



FIRST NATIONAL STORES • CASTRO CONVERTIBLES • NARRAGANSETT  
H. P. HOOD • DOMINO • ELECTRIC CO'S. OF CONN. • MALTEX • NE  
SIMMONDS • BEEMAN'S GUM • PALMOLIVE SHAVE CREAM • FAB

ROLET • SEARS ROEBUCK • ARRID WHIRL-IN • SMITH BROS. COUG  
LEN • ANAHIST • COM • TRI-NUT • SEALY •

STATE LINE POTATOES • LESTOIL • PREEN

M&M'S • COT • CONN. MILK PR

SIBLEY • REM • CHEER • SAC

ROLO-BAT • PEAK • SIM

PUTNAM • GOLD BOND

CRISCO • BLUE BELL

CIATION • RISE • FAR

IN VAN • PIELS • SAV

PONTIAC • SHELL • HÜ

SES • L & M • JELLO • FABER

SORS • KOOL • RALEIGHS • SN

NEPCO • PRELL • MARLBORO'S • CO

HELCO • COLGATE DENT • SPRUANCE

MIX • MANISCHEWIT

INGS • REDDI-WIP

CO. • TROPICANA

B & B MUSHROOMS • DIAMOND MATCH • SAGE-ALLEN

MERIT FOOD SERVICE • HARTFORD NATIONAL BANK • FAB

HUNT CLUB • SKY BAR • TEXACO • VICEROYS • NABISCO

HABITANT • HARTFORD ELECTRIC LIGHT CO. • PERTUSSIN • ELECTR

NORELCO • WILDROOT • MAYPO • UNCLE BEN'S • RAYCO • ASSO

HAMPDEN BREWING • PETER PAUL • BOSTON DISTRICT FORD DEAL

MBER • ROL-AIDS • SAVARIN • R. J. REYNOLDS • OVALTINE • GRODY

ALLIANCE TENNA-ROTOR • 10-DAY PRESS-ON NAIL POLISH • ZACHER

# CONFIDENCE!

As WTIC-TV enters its second full month of telecasting, more than 100 accounts have been signed . . . fifty were signed before WTIC-TV took to the air.

Such confidence on the part of advertisers is inspired by the high standards of performance which have identified 33 years of radio broadcasting by WTIC . . . standards that today also mark the operation of WTIC-TV.

Advertisers are also confident that WTIC-TV's clear and powerful signal now sells new customers who previously lacked good television reception.


## WTIC-TV

HARTFORD, CONNECTICUT

*Serving Southern New England*

# 31





# "JAXIE" GIVES THANKS

For His Many New Friends In  
National and Local Agencies.

Basic NBC Affiliation

Represented by  
Peters, Griffin, Woodward, Inc.

## WFGA-TV Channel 12

Jacksonville, Florida

### FLORIDA'S COLORFUL STATION



## DON'T get snowed under an avalanche of spots in **BUFFALO**

NO DOUBLE SPOTTING  
NO TRIPLE SPOTTING

ON **WWOL**

More listeners per \$ too  
Dig out the facts and figures

- Check ✓ NIELSEN
- check ✓ PULSE
- check ✓ HOOPER
- ✓ check The 50 national advertisers who now include WWOL radio in their budgets!

NATIONAL REPS:  
**FORJOE & CO.**

**WWOL**  
315 MAIN STREET, BUFFALO, N.Y.

column in a New York paper which, he said, treated the top 15 Pulse shows in language appropriate for a racing column.

A perusal of some recent newspaper tv columns shows Roslow's complaint is not due to one incident. One New York columnist practically devoured the latest Trendex with a series of items such as the following: "Danny Thomas belted '21' right in the Trendex (26 to 22.2) Mon. nite . . . 'Gun-smoke' shot down 'What's It For' and Mike Wallace with 14.4 and 10.2 respectively; good for Wallace, dreadful for the Hal March whatzit for." The columnist covered the "battle of Sunday night" as follows: "Sullivan Trendexed Allen and 'Maverick' mauled them both."

Some newspapers have made a sincere effort to explain to puzzled readers what ratings are all about. In some cases, writers have made a deep plunge and come up handling statistical language with a fair amount of fluency. However, being untrained in the field, writers have accepted (or garbled) certain statements about ratings which are questionable, to say the least.

One article quotes "experts" as saying that "the only valid rating is share-of-audience." Another says: "One basic theory among government figure-filberts (sic) is that any sampling of the nation is ridiculous if less than 40,000 people are interviewed."

Probably the most accurate statement made in the recent rash of newspaper articles about the ratings was published last spring in a widely-circulated sheet: "The more you study the various systems, the more confused you are likely to become."

The net result of the newspaper articles to some observers is an attack on the "tyranny" of ratings combined with their use in just the way that they're attacked.

While it is doubtful whether copy on ratings affects over-all viewing habits, it is possible that audiences to individual shows may be affected. That is, news about a high rating may attract even more people to view the show. However, the big question is whether the phoney excitement generated spills over to agency men or advertisers. Judging by what researchers say, some of it does. The cure, they add, is simple: learn something about the subject.





# ARE YOU HALF-COVERED

IN  
NEBRASKA'S OTHER BIG MARKET?



Have you noticed how much the Nielsen  
NCS No. 2 has expanded Lincoln-land?

## ARB SURVEY — LINCOLN-BEATRICE MARKET June 9-15, 1957 — 8:30-10:00 P.M.

This special ARB Survey of the Lincoln-Beatrice market was made at the request of an important national advertiser. It shows that in EASTERN Lincoln-Land alone, KOLN-TV gets more than twice as many viewers as the leading Omaha station!

	Rating	Share
KOLN-TV	29.5	57.0
Station B	12.5	24.2
Station C	9.5	18.4
Others	.2	.4



### The Feltzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO  
WKZO RADIO — KALAMAZOO-BATTLE CREEK  
WJEF RADIO — GRAND RAPIDS  
WJEF-FM — GRAND RAPIDS-KALAMAZOO  
KOLN-TV — LINCOLN, NEBRASKA  
Associated with  
WMBD RADIO — PEORIA, ILLINOIS

**KOLN-TV** delivers Lincoln-Land, a rich 69-county market consisting of 296,200\* families with 191,710\* TV sets. This market is as independent of Omaha as Hartford is of Providence . . . or Syracuse is of Rochester.

All surveys prove that KOLN-TV is the *big* Lincoln-Land favorite, day and night!

Ask your Avery-Knodel man for all the facts on KOLN-TV, the Official CBS Outlet for South Central Nebraska and Northern Kansas.

\*See NCS No. 2

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER

# KOLN-TV

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET  
Avery-Knodel, Inc., Exclusive National Representatives



## PICTURE WRAP-UP



**Prizes** for KOIN-TV children's contest are toys like those shown here with (l. to r.) Red Dunning, Harry Moss and Ed Leahy. Sponsored by White Satin Sugar, Newberry's



**Award** is made by Air Force Reserve to NBC's *Monitor*. Al Capstaff, show's exec producer receives scroll from Tedi Thurman, "Miss Air Force Reserve of New York City"



**50th year** of Klau-Van Pietersom-Dunlap is celebrated by agency tv/radio dir. R. R. Long (second from r.) with WISN executives (l. to r.) Carl Zimmerman, George Inghram, Jack Soell, and Richard Shireman



**O-o-oh Nurse** Who says you can't take it with you? KFAB's *Top Hit Parade* d.j. Johnny Carver just took the studio with him when he was hospitalized at St. Joseph's in Omaha

**Mad Hatter** d.j. Finan of KYW, Cleveland, assumes the duties of "Lord of the Leaves" for a Tetley Tea jingle contest presently being conducted on the station



**RAB** president Kevin Sweeney is presented with plaque of trade press ad created by WMT, Cedar Rapids. Presentation is made by station's sales mgr. Van Nostrand

**Texas Tower!** -a 1531-foot tower being built near San Antonio for tv antennae of KENS-TV and WOAI-TV. Shown here are (l. to r.) James M. Gaines, pres. and gen. mgr. of WOAI-TV, KENS-TV gen. mgr. Al Johnson, and Hugh A. L. Hall, Jr., chmn. of bd. and Charles Jeffer, dir. of engineering at WOAI





# News and Idea WRAP-UP

## ADVERTISERS

**Insurance Company of North America Companies** will sponsor **Bing Crosby** for the third consecutive year on **CBS Radio Christmas Eve**.

The program will be carried also by the **Canadian Broadcasting System**, by the **Armed Forces Radio Service** and the **Voice of America**.

**Houbigant Perfumes'** first buy on tv: A 13-week color series on flower arranging in 84 cities, beginning 9 March. The series, originated for Houbigant by **Ellington & Co.**, goes spot in Canada also.

**Ashland Oil** is spending a record budget in tv, radio, and newspapers to launch its "A-Plus," newest of super gasolines. The campaign also involves affiliates, **Aetna Oil**, Louisville, Ky., and **Frontier Oil Refining**, Buffalo.

**Product promotion: National Biscuit Co.** is offering replicas of **Lionel** (trains) "Hall of Fame" locomotive series as divider cards in their **Nabisco Shredded Wheat** cereal boxes. The cards combine to form four dimensional models of trains.

**People with new jobs:** **G. J. Gapp**, advertising product manager for **General Mills**, Minneapolis . . . **Robert M. Stevens**, advertising manager for **Zenith Radio Corp.** . . . **Kenneth Keller**, assistant vice president and director of sales promotion for **Pharmaceuticals, Inc.** . . . **Michael J. Jackson**, assistant advertising manager for **The Mennen Co.**, Morriston, N. J. . . . **John H. Mathis**, to the board of directors of **Lanolin Plus**, Chicago.

## AGENCIES

Not everybody on **N. W. Ayer's** timebuying staff will be moved to the agency's **Philadelphia** headquarters.

**George McCoy** will remain in the

New York office to deal with reps directly for emergencies, and general relationships.

The actual buying will be done by phone from **Philadelphia**.

**Tom McDermott** who supervised air media as well as heading up tv-radio production, also stays in New York.

**New agencies: Advertising, Inc.**, is **Birmingham, Ala.**'s newest advertising and p.r. firm.

**Frank J. Sego**, formerly of **Parker & Associates**, **Birmingham**, is founder of the venture with the title of president and treasurer.

**Vos & Co.** has entered the ranks of New York agencies. **Frank Vos**, formerly of **Kleppner Co.**, is the founder. Charter clients include three divisions of **Doubleday & Co.**

**Robert Coen**, for 10 years in advertising and media research at **McCann-Erickson**, is now the agency's associate research director for media under **Dr. Herta Herzog**.

**And now they're v.p.'s:** **Irving Smith Kogan**, p.r. director and v.p. for **Hicks & Greist** . . . **Scott Keck**, v.p. for **Needham, Louis & Brorby**, Chicago.

**New Faces on the Job:** **Richard H. Depew**, radio-tv account executive at **Cunningham & Walsh** . . . **William J. Cutter**, merchandising director of western operations for **Foot, Cone & Belding**, Chicago. Cutter's headquarters will be **San Francisco** . . . **Lawrence G. Stark**, to the marketing staff of **Honig-Cooper, S. F.** . . . **Frank Young**, manager of the tv show publicity department of **General Public Relations**, **Benton & Bowles** subsidiary . . . **Frank Fuchs, Jr.**, St. Louis, assistant marketing director for **Gardner Advertising**, St. Louis.

**Agency appointments:** **S. E. Zubrow Co.**, **Philadelphia**, for **Pennbrook Milk Co.** . . . **BBDO**, **Toronto**, for **Eagle Pencil Co.** of **Canada** . . .



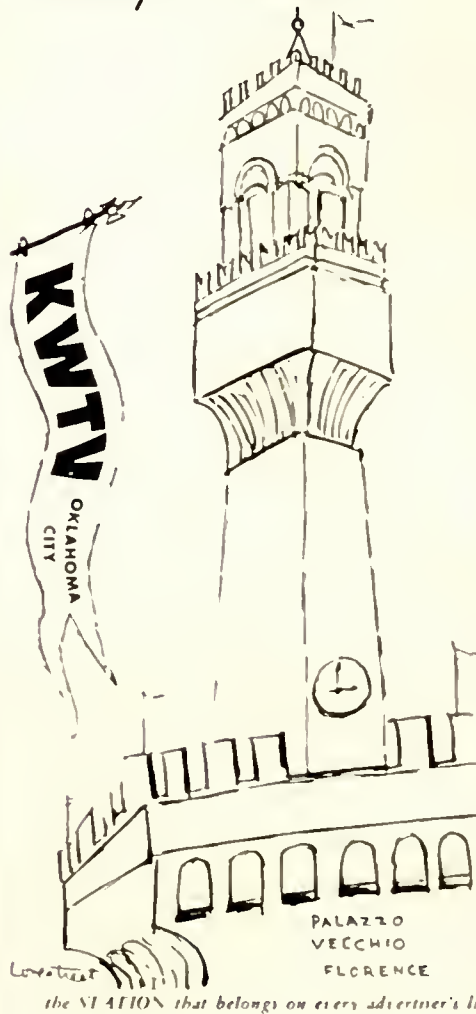
"GEE! I'm going to try that candy!"

Commercials on **WGN-TV** have a way of getting results—because **WGN-TV** programming keeps folks wide-awake, interested and watching. For proof, let our specialists fill you in on some surprising **WGN-TV** case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales

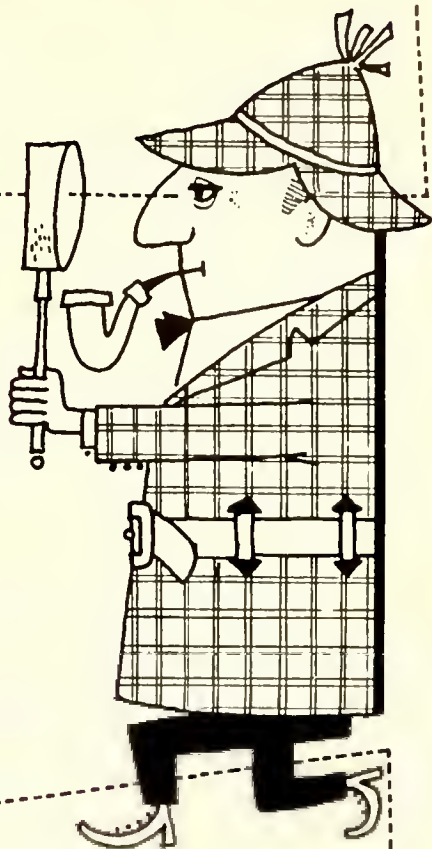
with **WGN-TV** Channel 9 Chicago

## Among Us Towers





## use CHANNEL 4-SIGHT

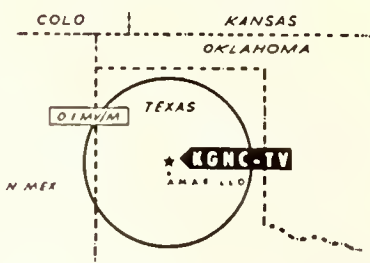


You don't have to be a Sherlock, nor do you need a glass to magnify the resultant effect of the use of Channel 4 in the great Golden Spread.

More than 100,000 TV sets in a vastly healthy and wealthy market.

Power: Visual 100 kw  
Aural 50 kw

Antenna Height 833 feet  
above the ground



# KGNC-TV

## CHANNEL 4

AMARILLO,  
TEXAS

CONTACT  
ANY  
KATZ MAN

Atlantic Advertising for State-Wide Insurance Company, automotive and truck insurance . . . McCann-Erickson for Avis Rent-a-Car System . . . McCann-Erickson, L.A., for Marineland of the Pacific . . . Gerth-Pacific Advertising, S.F., for Monterey Cheese Co. . . Weiss & Geller, for Mutual Broadcasting System, N.Y. The net plans an aggressive trade and consumer campaign . . . Cole Fischer Rogow, Beverly Hills, for Good Humor Company and Curries Ice Cream and Candy Stores. Saturation radio and television will be used . . . Wex-ton Co., for Transcontinental Television Corp.

**Account retirements:** Carl S. Brown Co. has resigned the Halo Shampoo and Vel Beauty Bar portions of the Colgate-Palmolive account. Reason: Frustrations. Had to wait around too often and too much for a decision.

**Personnel news:** Kenneth Snyder of Needham, Louis & Brorby, has been named Chicago's advertising copywriter of the year. His five tv commercials scored highest in competition with 150 other entrants.

**John Peace**, v.p. and director of William Esty, will chair a newly formed operating committee for the company.

**James Rayen**, account executive for Ted Bates . . . **Clark Leavitt**, research supervisor for Leo Burnett . . . **Leon Michel**, copywriter, and **John Finnie**, assistant account executive for Wilson, Haight & Grover, N.Y.

**New top line-up at EWR&R:** Chicago office changes resulting from the merger are **Roswell W. Metzger**, chairman of the executive committee; **Haakon B. Groseth** and **Lorry R. Northrup**, executive v.p.'s; **Jack E. Fleisch**, **Kenneth D. Stewart** and **William D. Watson**, senior v.p.'s.

Other v.p.'s include **Fred Wachter**, general manager; **Allen C. Bishop**, **Waldo Gindlach**, **Gerald V. Kelleher** and **Herbert Lund**, account executives; **Holly Shively**; **George Anderson**, director of radio-tv; **Al Callies**, director of marketing; **Frank Cheeseman**, art director; **George Drake**, chairman of the creative committee; and **John Gwynn**, director of media.

## NETWORKS

ABN's Robert Eastman, speaking on radio before the Public Relations Society of America, came up with his predictions about the future growth of the medium:

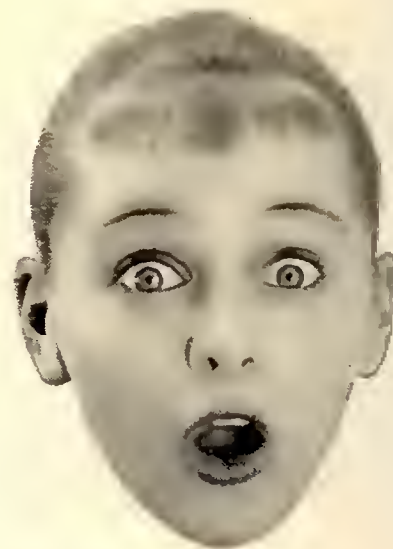
- Sets in use will increase from 137 million in 1956 to 170 million by 1960.
- Programing techniques will improve.
- A more creative interpretation and selling of the medium will come about.

• Radio, in five years, will build to a billion-dollar industry.

• Public relations will utilize the mass appeal advantage of radio. The direct approach, including jingles, can counteract the stuffiness usually connected with p.r.

**The Bob Hope Show** over NBC, 24 November, cancelled by Timex because of Hope's appearance on a Bulova show, has been picked up by Plymouth.

Plymouth is adding Hope to its already heavy net buys: Lawrence Welk's *Top Tunes* and *New Talent*



## "GEE! Let's try that toothpaste!"

Commercials on WGN-TV have a way of getting results—because WGN-TV programming keeps folks wide-awake, interested—and watching. For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales  
with **WGN-TV** Channel 9 Chicago



# You Can't Sell 'Em If You Don't Reach 'Em and **WJAR-TV** Reaches More Of 'Em in The Providence Market

## SUMMARY DATA\*

CALL LETTERS	TELEVISION HOMES	MONTHLY COVERAGE	WEEKLY COVERAGE
WJAR-TV STATION B	1,186,410 706,140	593,890 448,390	539,130 430,370

\*WJAR-TV Area Per  
NCS No. 2, 1956





Channel 7 rolls up its sleeves behind solid programming and digs in on merchandising and product promotion that really pays off. Give your marketing or distribution problems the Channel 7 solution—enthusiastic cooperation from folks who know firsthand just what makes this unique Miami market tick. WCKT's plus services deliver a promotional punch that gets you greater returns per TV dollar day after day.

Try WCKT now and discover why Channel 7 makes TV a better buy than meets the eye!

**WCKT**

CHANNEL 7

MIAMI, FLORIDA

(ABC), *Date With the Angels* (ABC), and *Climax* (CBS) once a month.

**National Association for Better Radio and Television** can shelve its fears, contained in a newsletter SOS, about Captain Kangaroo coming off CBS.

The net has given the kiddie show another reprieve.

**Kudos:** Art Linkletter has been awarded an "outstanding service" plaque by the nation's school teachers. He served as radio and television chairman for American Education Week, 10-16 November.

**Richard C. Hottelet**, newsman on *The CBS Morning News*, has received Brooklyn College's Award of Honor for his "contributions and achievements as chronicler, through radio and tv, on historic events in world history."

**Ground has been broken for CBS Laboratories' new million dollar research center in Stamford, Conn.** Occupancy is planned for summer of 1958.

**Network buys:** Rexall will follow *Pinocchio* with a second tv special, *Hansel and Gretel*, to appear in the spring over NBC-TV.

Double spreads in Sunday supplements will appear on the same day of the show. Rexall reports this one-two punch technique was used with *Pinocchio* and resulted in the greatest one-cent sale success in 40 years.

**Lentherie has bolstered its Christmas promotion with a spate of buys into network tv shows. The schedule:**

Program	Date
Dick and the Duchess	30 November
Oh, Susanna!	30 November
What's My Line?	8 December
Dick and the Duchess	14 December
Oh, Susanna!	14 December
What's My Line?	15 December
What's My Line?	22 December

**ABN will demonstrate its new programming concept to affiliates and advertiser and agency executives at N.Y.'s Hotel Plaza on 26 November.**

The presentation will point up the difference between ABN's new "ambidextrous, multiaccess programing" and

programming as currently presented on other networks. NARTB's Hal Fellows will introduce the session.

**Here is how Trendex rated the first 10 for the week 1-7 November:**

PROGRAM	RATING
1. Lucille Ball (CBS)	40.2
2. Jerry Lewis (NBC)	34.3
3. Perry Como (NBC)	32.7
4. Gunsmoke (CBS)	32.3
5. Wyatt Earp (ABC)	29.2
6. Wells Fargo (NBC)	28.9
7. Jack Benny (CBS)	28.6
8. Person to Person (CBS)	27.9
9. Danny Thomas (CBS)	27.3
10. What's My Line (CBS)	27.2

**New affiliate: WHHM, Memphis,** joins ABN as an affiliate on 24 November. The station is owned by Mid-South Broadcasting Corporation.

**New on MBS radio:** Gay Pauley, women's news editor for United Press, is now a radio broadcaster for Mutual. She is heard weekday mornings from 11 to 11:05 a.m., NYT, and beginning 7 Dec. on Saturdays and Sundays from 3 to 3:05 p.m., NYT.



**"GEE! Look at that outboard motor!"**

Commercials on WGN-TV have a way of getting results—because WGN-TV programming keeps folks wide-awake, interested—and watching. For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales with **WGN-TV** Channel 9 Chicago



*"Hey, Laddie!  
D' Ye Ken  
"TEN"  
in R-r-rochester?  
'Tis Where Th'  
Farthin's  
go Farthest !"*



... Yes, you don't have to be a Scotchman to see that Channel 10, with an average share-of-audience in Rochester of 58.4%, is the BIG BUY! Channel 10 gets the lion's share of the Rochester viewers *Mornings, Afternoons and Evenings*—carries 15 of the top 16 programs Rochesterians prefer!—If you want the eyes and ears of Rochester, buy on the "Big Ten" Channel!

**ROCHESTER, N. Y.**

NAT'L REPRESENTATIVES  
THE BOLLING CO., INC.  
EVERETT MCKINNEY

**IT ALL  
ADDS UP TO**

**10**



**"GEE!** What a modern sofa!"

Commercials on WGN-TV have a way of getting results—because WGN-TV programming keeps folks wide-awake, interested—and watching. For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales with **WGN-TV** Channel 9 Chicago

ON THE AIR

**DEC. 7th**

**KVII**

*Channel 7*

AMARILLO, TEXAS

Venard, Rintoul  
and McConnell, Inc.

Clarke Brown Co.

**New net appointments:** Joe Ryan, manager of business and trade publicity for NBC Press Department . . . Charles Manno, assistant national program director for ABN.

## ASSOCIATIONS

**NARTB's Television Code Review Board** says it is against the unsupervised experimentation with subliminal perception techniques by broadcasters.

After reviewing developments in subliminal perception at its recent three-day convention, the Board recommended to code subscribers that they refer to the board any proposals to use any process called subliminal perception.

Another board action was directed toward horror and shock film packages now on the market. The board pointed to sections of the Television Code admonishing against "the use of horror for its own sake" in tv production.

**The AFA has joined in the storm of protest aroused by Baltimore's new tax levy on advertising.**

The AFA's Board of Directors have declared this to be "an ill-advised action which, by the precedent set, can endanger the economy of the entire nation."

"Anything that tends to discourage advertising can kill all kinds of jobs in all kinds of fields," said Robert Feemster, AFA chairman. "It can deprive the public of the benefits derived from mass production—the basis of our nation's economy." (See *News-maker of the Week*, 16 Nov. SPONSOR p. 4.)

**The National Industrial Advertisers Association is strongly urging all unaudited trade publications to join an independent audit organization immediately.**

In a pamphlet representing several years' study of the problem presented by unaudited business publications, the NIAA points the way whereby all trade books can be audited and tactics which advertisers and agencies can use to put teeth into the demand for audits.

**NARTB members have voted overwhelmingly to adopt the organi-**

**zation's former name, National Association of Broadcasters.**

The ballot count: 1.227 for the new name; 35 opposed.

**Broadcast Pioneers** is the new name chosen by The Radio Pioneers.

It's the third name change for the "Twenty-Year Club," set up 14 years ago for broadcasting's pioneers. The change, members feel, is in line with NARTB's name switch back to NAB.

**Meetings: First national convention of the Sales Promotion Executives** has been set for 30 April-2 May, 1958 at the Roosevelt Hotel in New York.

**Sundry activities: Larry Lowenstein**, CBS director of press information, will chair with Ed Sullivan the public relations committee of the academy of television arts and sciences' New York chapter.

As co-chairmen they'll supervise the promotion of the 1957 EMMY Awards.

**John P. Cunningham**, Cunningham & Walsh prexy, joins the board and executive committee of the AFA.

**Len Hornsby** will be grocery products manager for RAB, beginning 9 December. He'll head a group of national account executives with this objective: Sell the idea of radio advertising to the food industry.

**Jack E. Krueger**, of WTMJ, Milwaukee, has been elected the Radio Television News Directors Association's new president at their Miami convention. He succeeds Ted Koop, of CBS, in the post.

## COMMERCIALS

**An end to jingle commercials? Never**, is the opinion of Howard Plummer, hit-songwriter and one of the country's leading jingle creators.

But he does believe that the **nursery-rhyme jingle** is definitely **on the way out**. Major advertisers, he figures, must have musical spots better able to lend stature and which are up-to-date with the trends in pop music.

**Irving Berlin's music, for the first time in tv, is going to be used in a commercial.**

The occasion will be Pontiac's "Annie Get Your Gun" spectacular on NBC, 27 November. Music for the



commercials is from the "Annie" score and is integrated with the show. The commercials are being written by McManns, John & Adams' creative staff.

**Clock-Full O' Nuts** has ended its dispute with the **Rockefellers** over use of the Rockefeller name in its singing commercials.

The word "millionaire" is being substituted for "Rockefeller."

A new technique using stroboscopic scenes in motion film commercials has been developed by Arco Film Productions in their Paris studio.

It involves the use of six stroboscopic cameras to film the faster-than-eye motion of children at play. What is new is the use of the stroboscopic technique for motion shots rather than stills.

The first stroboscopic commercial has been conceived by Y&R for Johnson's Band Aids. The 60-second spot is appearing on *Robinhood* over CBS. (See 20 July SPONSOR for Commercials with the "Continental touch.")

**New commercial post:** James Murakami, former UPA animator, now animator and designer for Pintoff-Lawrence Productions, New York.

## FILM

**Pilots are as essential to film men as to advertisers, according to Ziv president John Sinn.**

Commenting on the theme of why pilots are necessary, Sinn noted:

- A pilot is essential as a creative tool as well as a sales tool.
- The creative results of a good pilot is a good series.
- The first film the prospective buyer sees must be truly representative of the entire series.

At present Ziv has 10 projected series that are in the pre-pilot planning stage.

AAP has set up a subsidiary, **Associated Artists Enterprises, Inc.**, to issue merchandise licenses and exploit *Popeye* and other properties.

**Paul Kwartin**, executive vice president, heads up the new company. Kwartin offers local stations a tv merchandising plan of "program-promotion-with-profit." This means that any

station with optimum participation in the *Popeye* merchandising promotion may recoup part of its film investment during the terms of the contract.

A roster of some fifty manufacturers of toys and novelties are licensed to AAE for television exposure. AAE provides promotional aid to these manufacturers through in-store tie-ins in collaboration with local tv stations.

**People in the News:** Tony Rizzo, midwest program packager, appointed sales representative for Guild Films . . . Karl von Schallern, formerly MCA midwest sales rep, has joined Gross-Krasne's sales staff . . . John Cooper named managing editor of CBS Newsfilm . . . Robert Newgard joined Screen Gems' sales staff.

## RADIO STATIONS

**WCCO, Minneapolis-St. Paul, has its own version of "subliminal perception."**

The station describes the technique as airing "Phantom Spots which sit on top of music" and "even slide into pauses of dialogue."

These "quick phrases" are used to promote audience tune-in and support public service campaigns. In fact, says the station, they "flow so quickly from the radio set that you almost don't hear them."

Larry Haeg, WCCO g.m., further describes the technique thusly:

"They (the phantom spots) include the principle of repetition, to increase penetration; added recall, as a stimulus to retentiveness; and a variety of sound, to gain entry without annoyance."

How the "subconscious communication" was first used: Following the late 13 November news broadcast and many of the shows during that day announcers snapped out the P.S. phrase: "Hear Ike Tonight!"

Two University of Minnesota psychologists are studying the phantom spots as consultants to the station.

**Public service at WDOK, Cleveland:** Cooperating with the police in alleviating traffic tie-ups.

It works this way: When any traffic officer is faced with a particularly bad traffic snarl, he calls WDOK and suggests other routes motorists should take to avoid the tied-up area. The station airs the bulletins immediately.

WARNER BROS.  
FEATURES ARE  
PREFERRED IN

# SALT LAKE CITY

SHARE OF AUDIENCE  
**76.0%**

KUTV SATURDAY 3.00 P.M.—4.30 P.M.

## C.C.P. inc.

Distributors for Associated Artists  
345 Madison Avenue, MUrray Hill 6 2323  
75 E. Wacker Dr., DEarhorn 2 2030  
1511 Bryan St., RIVERSide 7-8553  
9110 Sunset Blvd., CRestview 6-5886

Productions Corp  
NEW YORK  
CHICAGO  
DALLAS  
LOS ANGELES

**TERRE HAUTE,**  
Indiana's 2nd Largest  
TV Market



251,970  
TV Homes



BOLLING CO.  
NEW YORK  
CHICAGO





**"GEE!** That's the  
coffee for me!"

Commercials on WGN-TV have a way of getting results—because WGN-TV programming keeps folks wide-awake, interested—and watching. For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales

with **WGN-TV** Channel 9  
Chicago

**BIG** and still growing

- Survey after Survey of 14 counties indicates Uncontested Dominance of Northern Illinois-Southern Wisconsin area by WREX-TV.
- Combined rural and industrial following . . . ideal for test campaigns.

**WREX-TV**  
*Tops in*  
**sales power!**

WREX-TV — "The Viewers' Choice" DELIVERS your message to the buyers in this rich industrial and agricultural market. The consistent high quality in production, promotion and merchandising of both spots and programs has earned many major awards for WREX-TV this year! For the best medium to reach this Rockford area market consult H-R for the WREX-TV story.

J. M. BAISCH, General Manager  
REPRESENTED BY H-R TELEVISION, INC.

**WREX-TV**  
**CHANNEL 13**



ROCKFORD  
ILLINOIS



Westinghouse radio stations start a 13-week series of public service programs dealing with the emotional health of the family.

The program is available to non-commercial stations and is being done in cooperation with the American Medical Women's Association.

An American satellite first: WQAM, Miami, has gone on the air with the sound of the first American satellite, scheduled to be fired in the future.

Stations WHB, Kansas City; WDCY, Minneapolis, and WTIX, New Orleans, have also carried the sound as a public interest feature.

**Anniversary:** Westinghouse' WIND and Chicago's Daily News, on 14 November celebrated the twelfth year of their joint hourly newscasts. The same day marked the News-WIND partnership's 100,000 broadcast.

**Merger:** XEGM, Tijuana, and KALI, Pasadena, have combined their facilities to form an international merger.

"The move," says Tele-Broadcaster president H. Scott Killgore, "marks a new era of commercial and cultural radio rapprochement between Mexico and U.S." The stations will reach a Spanish radio audience of 1 million.

**New affiliates:** WMBR, Greenville, has joined CBS Radio as a secondary affiliate, replacing WQOK as the net's Greenville affiliate.

WZOK, Jacksonville, will affiliate 25 November with ABN. The station, sold recently to Radio Jax, was formerly WJHP.

**Power allocations:** KCBQ, San Diego, has had its power upped from 5,000 to 50,000 watts, the highest power permitted by the FCC . . . WESO, Southbridge-Webster, Mass., has doubled its power to 1,000 watts, non-directional, giving it one of the best daytime signals in New England.

**Faces in new places:** Peter Anthony McMahon, director of sales for KSDO, San Diego . . . Jack Crowner, farm editor and assistant farm director for WAVE AM-TV,

Louisville . . . Jack Wallace, assistant station manager for KWBY, Colorado Springs . . . Shirley Rousselle, director of promotion for WMBR, Jacksonville . . . Fran Booton, news director of WLBK, DeKalb, Ill. . . . Frank Swan, G. M. Hauser, and Ray Bohannon, account executives for KGMS, Sacramento . . . Garry Robert Quinn, account executive for WWDC-FM, Washington . . . Robert J. Hoth, general manager and v.p. of KAKC, Tulsa . . . Steve Schaffer, account executive for KRHM, L. A. . . . John M. McKeon, director of advertising and promotion at WMGM, New York . . . Bill J. Scharton, general manager of KLOA, Des Moines.

## TV STATIONS

Members of the FCC and staff took a junket this week to WWLP-TV, Springfield, Mass., to see how an all-sided UHFer serves its market.

The show-around included a visit to the station's satellite at Greenfield, Mass., and to its translator setup in Clairmount, N. H.

Mr. 

**TUNES • NEWS • TIME**

says

**I SELL MORE**  
**because my**  
**PULSE is ALWAYS**  
**50,000 HIGH!!**

**KSON**  
**SAN DIEGO, CALIF.**  
**SEE...FORJOE & CO., Inc.**



Lawrence H. Rogers, WSAZ-TV, Huntington, W. Va., has protested to 23 Senators and Congressmen in his station's area against the FCC's proposed pay tv test.

He offered to provide the Congressmen with materials supporting the record of free tv. This data, Roger suggested, could be submitted to the House Interstate and Foreign Commerce Committee, about to begin hearings on pay tv under the recent FCC authorization.

**John S. Hayes**, WTOP, Washington, has proposed to President Eisenhower that the U.S. satellite be named "The Freedom Sphere."

This name, he reasons, "truly represents the American spirit typified in our freedom of inquiry, freedom of expression, and freedom of action—which will bring about the very creation of the satellite."

**WBTV**, Charlotte, has ordered a color video tape recorder from RCA and says it will be the first tv station in the country to use the new equipment.

The color video tape recorder, as devised and built by RCA, can record both color and black and white programs for playback without loss of sound or picture quality.

NBC TV will first use the equipment next April. Charles H. Crutchfield, WBTV executive v.p., added that NBC would receive the first six recorders from RCA and WBTV has been allocated the seventh. The station plans to have the recorder, priced at over \$100,000, in operation by September.

**Audience building stunts as reported to Wrap-up this week:**

- **WRCV**, Philadelphia, and Boscul Coffee staged a baby contest to celebrate the station's call letters (1060). Dirilyte baby cups were given to the ten babies born 10 November closest to 11:00 p.m., (which is tantamount to the station's place on the dial, 1060).

- **WBAL TV**, Baltimore, to encourage viewers to watch the new fall program line-up, conducted a Word-A-Vision contest. Viewers had to watch the station to fill in the blanks of the vertical cross-word.

More than 20,000 Baltimoreans began playing the game, the station

estimates, in order to contend for the top prizes, RCA Victor color tv sets and portables.

- **WBAL Radio**, Baltimore, has its d.j. Jim West, offering his services-for-a-day to some lucky housewife. The ladies send in post cards with their thoughts on "Why radio is my constant companion . . ."

- **KTBS-TV**, Shreveport, used this method to increase station time-in, which they say can be applied anywhere: They invited people to submit photographs of themselves, giving on the back their names and favorite programs.

The station broadcasts the pics as 10 second ID's with the comment "Mrs. Jane Doe says her favorite Channel 3 program is the Steve Allen show . . ." The promotion brought in a flood of calls from people who wondered when their pictures would be shown.

**Kudos:** **WCAU AM-TV**, Philadelphia and **WCKT**, Miami, are the recipients of the Radio-Television News Directors Association "Distinguished Achievement" awards for outstanding news stories.

The award marks the second time station WCAU has been so honored. WCKT earned the award for its "Whispered Menace" film, a study of the sex offender problem.

**People on the move:** **Richard D. Cross**, manager of programing for WDSU-TV, New Orleans . . . **J. Reginald Miller**, national sales manager for KOMO, Seattle . . . **Shaun Murphy**, national sales manager for KTVI, St. Louis . . . **Sterling Zimmerman**, general sales manager for KLFY-TV, Lafayette, La. . . **Charles E. Hinds**, program director for WXIX, Milwaukee . . . **Kenneth E. Chernin**, promotion director for the radio-television division of Triangle Publications, Philadelphia.

## RESEARCH

**TvB reports the results of its special study on how the commercials of a single television show affect viewers.**

The show: the Edsel special Crosby-Sinatra program of 13 October.

Research showed that a single tv program can (1) increase consumer

knowledge of the product and (2) create a favorable attitude toward the product.

Qualitative Research, Inc., carried out the study for TvB. Interviewing was done in eleven markets and was carried on just before and after the program went on the air.

**Some of the findings:**

- Over three times as many viewers as non-viewers spontaneously mentioned the Edsel's push button transmission—a feature of the commercial.

- Where a feature was specifically pointed out, 58.1% of viewers could give correct information about it as compared with 21.8% of non-viewers.

- Favorable reactions to the car were made by 67.3% of program viewers, in contrast with 39.1% of non-viewers.

TvB's Norman Cash evaluates the study this way: "At last, advertisers have a technique for measuring the basic effectiveness of their advertising. . . . If your television advertising is to sell your product, it must make people like what you have for sale. This is just what the Edsel program did for Edsel."

**JWT's Jack R. Green**, before the A.R.F. Third Annual Conference, cited these current needs in radio audience research:

(1) A count of the out-of-home audience.

(2) Distribution of the radio audience among tv and non-tv homes.

(3) Differences in radio and tv set use habits obtaining within the various socio-economic groups of tv households.

"This type of information," says Green, "is essential today, in order to isolate the full effect of radio in exposing the advertising messages to individuals who are not available at the time the tv message is being displayed on the living room set."

**Frank G. Stisser, Jr.**, has been made president and **W. Bruce McEwen**, executive vice-president, of C. E. Hooper, Inc.

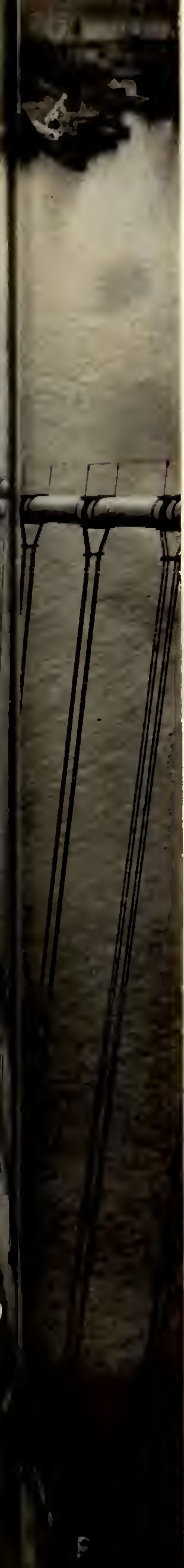
**James L. Kuipe**, retiring president, will devote full time to personal business interests, with an occasional consulting assignment in the field of finance or general economics.



A black and white photograph of a suspension bridge, likely the Tacoma Narrows Bridge, with a long line of cars crossing it. The bridge's cables and towers are visible, and the water is in the background. The text "timebuyers..." is overlaid at the bottom.

**timebuyers...**





**A** bridge is a faster way to cross a river. When you take it—you buy time.


Actually, to get our work week done, all of us purchase this commodity from one another. When you hail a cab, board a plane, or just pick up your phone you buy time. We could go on.

When you buy SPONSOR you buy time, too, and you ought to know just how much you're buying for how little.

*You buy informative time:*—a staff of the best reporters in the field deliver up to the minute news every week. 52 weeks in the year. *You buy analytical time:*—the keenest minds in the broadcast industry give you studies in penetration of the important trends of the day. *You buy digested time:*—assembled and assimilated by experienced hands to bring you the most comprehensive picture of the broadcast field.

You're buying thousands of hours of this sort of time for just 6¢ per issue—52 issues for \$3 a year. Can you afford to be without it?

**SPONSOR** THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



Transcontinent  
Television  
Corporation  
is proud to  
announce the  
acquisition of two  
major broadcast  
properties,  
WGR-TV and  
WGR Radio in  
Buffalo, the nation's  
14th market.

welcome..

Serving over a million people in the 3 billion dollar Western New York State area, plus a vast Canadian audience, and affiliated with the ABC Television and Radio Networks, these distinguished stations have an outstanding record of service to the community and to the advertiser. Transcontinent, with its policy of service, welcomes these additions to its family.

SYMBOL OF SERVICE



TRANSCONTINENT TELEVISION CORPORATION

WROC-TV, Rochester • WGR Radio, WGR-TV, Buffalo  
WSVA Radio, WSVA-TV, Harrisonburg  
Represented by Peters, Griffin & Woodward

Offices: 70 Niagara St., Buffalo, MOhawk 2300  
15 East 47th St., New York, PLaza 1-3



# WASHINGTON WEEK

23 NOVEMBER  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

The NARTB is working up steam about the new Baltimore taxes of 4% on advertising and 2% on ad receipts of the various media.

A court fight on constitutionality of the taxes appears certain, however, and NARTB will spearhead the legal efforts of the broadcasters. ANPA, it is believed, will do the same for the newspapers.

All hands agree that passage of the revenue measures in the one city represents a threat against advertising, advertisers, and ad media on a national scale. If one city hits the jack-pot with this sort of a levy it is held, other tax-hungry municipalities will follow suit.

Hopes are high that constitutionality can successfully be attacked in the courts. With the tax applying only to ad media, it is felt that freedom of speech and press can be used to overturn the Baltimore City Council.

Meanwhile, Baltimore broadcasters weigh getting FCC permission to move outside the city limits. The taxes do not apply to suburban stations.

(See NEWS WRAP-UP, page 57, for more on looming attack on Baltimore's tax.)

Extension of the Catholic Legion of Decency's duties to include moral evaluations of radio and tv programs was promised this week. (The Legion of Decency is now devoted to scrutiny of motion pictures.)

Following the Pope's recent encyclical letter on this subject, the Catholic Bishops of the United States set up a one-year study on ways and means of evaluating radio and tv programs.

Meanwhile, in a speech before the New Orleans Chamber of Commerce, FCC Chairman John Doerfer said, in effect: **Be careful about asking the FCC to interfere with programing** in order to clear up anything you think might be wrong with radio or tv.

If you think things are bad here, just take a look at foreign nations where the government controls broadcasting, Doerfer said.

Doerfer spoke against a background of increasing pressure from many sources for FCC intervention in the field of programing. Most commissioners agree that FCC's censorship would be a bad thing, but they are feeling terrific pressure to get their feet wet along the censorship fringes.

Soon to come is a **new statement of FCC responsibility in this field**, and it will come in the form of a clarification of things the FCC will consider at license renewal time.

Since the clarification was first put on the agenda in the form of a proposal to change renewal application forms, FCC intent in the matter has gone through some switches as a result of the pressure for censorship.

The FCC originally proposed, and appeared to be ready to carry, a rule to **drop most of the programing questions** from the forms, on the grounds that the FCC would only hold up license renewals in any case, because of violations of laws on decency, gambling, etc.

The FCC now appears set to revert at least to the original proposition that it should have a look at the over-all programing picture before renewing the license of a broadcaster.

Representatives of the U.S. and Mexico met in Washington this week to clear up UHF allocations along the border.

The two nations reached agreement on VHF allocations in 1951 and amended it in 1952.

# **TRIANGLE**

*means*

# **1<sup>ST</sup>**

#### **BLAIR-TV**

WFIL-TV..... Basic ABC

WNBF-TV..... Basic CBS + ABC, NBC

WFBG-TV..... Basic CBS + ABC

#### **THE KATZ AGENCY**

WNHC-TV..... Basic ABC

#### **BLAIR TELEVISION ASSOCIATES**

WLBR-TV..... Independent • • •

World's Best Movies

Sources: ARB, Philadelphia, Oct. 1957/Telepulse, Binghamton, Baltimore, Kansas City, Houston, Nov. 1956/Television Magazine, Nov. 1956/SRDS, Mar. 1957/ARB, Altoona, June 1957/ARB, Hartford-New Haven, June 1957



## **WFIL-TV**

**1<sup>st</sup>**

in Philadelphia! MORE quarter-hour firsts, SIGN-ON to SIGN-OFF SEVEN DAYS A WEEK, than ANY other Philadelphia station!

## **WNBF-TV**

**1<sup>st</sup>**

from Scranton to Syracuse! 48.4% average rating—SEVEN NIGHTS A WEEK—MORE audience at lower cost per thousand than any station in Baltimore, Kansas City, Houston and other major markets.

## **WFBG-TV**

**1<sup>st</sup>**

from Pittsburgh to Harrisburg! 143.4% MORE quarter-hour firsts, noon to sign-off, Monday-Friday, than nearest competitor.

## **WNHC-TV**

**1<sup>st</sup>**

from Massachusetts to Long Island! DOUBLE the combined audience of competition, SIGN-ON to SIGN-OFF, SEVEN DAYS A WEEK!

## **WLBR-TV**

**1<sup>st</sup>**

UHF station to cover the entire LEBANON, LANCASTER, HARRISBURG, YORK area—America's Number 1 UHF market—and at one-sixth the cost of nearest competitor.



**WFIL-TV**

PHILADELPHIA, PENNSYLVANIA

**WNBF-TV**

BINGHAMTON, NEW YORK

**WFBG-TV**

ALTOONA—JOHNSTOWN, PA.

**WNHC-TV**

HARTFORD—NEW HAVEN, CONN.

**WLBR-TV**

LEBANON—LANCASTER, PA.

Operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

**WFIL-AM • FM • TV**, Philadelphia, Pa. / **WNBF-AM • FM • TV**, Binghamton, N.Y. / **WHGB-AM**, Harrisburg, Pa.

**WFBG-AM • TV**, Altoona-Johnstown, Pa. / **WNHC-AM • FM • TV**, Hartford-New Haven, Conn. / **WLBR-TV**, Lebanon-Lancaster, Pa.

Triangle National Sales Office, 485 Lexington Avenue, New York 17, New York

# SPONSOR HEARS

23 NOVEMBER  
Copyright 1957  
SPONSOR PUBLICATIONS INC.

The amount of enthusiasm a star shows for doing the commercials can land him a job these days—or lose it.

A major deal was partially determined on such a basis this week. The client had separate luncheons with the names offered by the various networks and picked the fellow (and network) most exuberant over the merchandise.

N. W. Ayer has taken cognizance of the fact that people like to spend Christmas among old neighbors and friends.

So it has postponed the transfer of its New York media buying staff to the main offices in Philadelphia until after the first of the year.

Disturbed by the inroads of network tv, leading reps are giving serious thought to starting the ball rolling on a joint project that would have this purpose:

To demonstrate that spot tv is the primary medium for most national advertisers.

Another facet of today's spot tv: Some reps are concentrating on winning over portions of schedules from competitive stations.

One puts it this way: "Next to getting a saturation account, nothing warms the heart of a station as much as picking off a piece of business, even if it's only an announcement, from the opposition."

CBS TV is suggesting to Chrysler (through McCann-Erickson) that it might be a good tactic to move Climax back a half hour to 8 p.m. Thursday.

Climax so far hasn't been faring too well against the competition.

Another example of the axiom in air media that the creative writer goes where the money is: Carroll Carroll is writing commercials for the Ford Road Show (CBS Radio).

Carroll's career as a top dialogue writer dates back to the days of Bing Crosby and the Kraft Music Hall.

Frank Ross, producer of Sally, is reported to have turned down an offer to quit NBC at the end of 13 weeks and put the show into syndication.

Ross, husband of the series' star, Joan Caulfield, is confident that Sally (Chemstrand and Royal McBee) has the makings of a click.

You don't hear much now about network franchises, but there was a time when advertisers put a bookkeeping value on their air slots. Two examples from the '30s:

1) While Lever Bros. was taking a look at Lady Esther as a possible acquisition, the broker reminded Lever that the assets included a time franchise preceding the Lux Theatre. (CBS interceded, cautioning Lady Esther against making such claims.)

2) A prospective buyer of the Fitch Co. found the firm had included as a substantial asset the fact that the Fitch Bandwagon occupied the spot between Jack Benny and Charlie McCarthy.



*Two and a half times the audience of its nearest competition!*

Only WCCO Television can offer all family audiences like that of COMMAND PERFORMANCE in the Twin City area. Since January, this feature film program has averaged a 22.1 Telepulse rating. Partial sponsorship is available, with Dean Montgomery as your salesman and merchandiser. Ask Peters, Griffin, Woodward.

**WCCO television** MINNEAPOLIS  
ST. PAUL **Channel 4**





# JACKSON, MISSISSIPPI...

the South's fastest growing TV Market



## DIVERSIFIED INDUSTRY MEANS STEADY BUYING POWER

2000 growing, diversified industries keep payrolls in the Jackson market consistently high the year around. The average family income is \$5,735.00 (higher than New Orleans, Mobile or Birmingham)! Only two stations reach this prime industrial market — WJTV and WLBT.

### 224,566 TV HOMES

SERVED BY TWO GREAT STATIONS

**WJTV**  
CHANNEL 12

KATZ

**WLBT**  
CHANNEL 3

HOLLINGBERRY



## HOFFMAN & HUMOR

(Continued from page 37)

est schedules were in the morning, particularly on Thursdays and Fridays when Hoffman ad planners reasoned homemakers are writing the weekend shopping list.

Results of the radio campaign are reflected partially in the Sarsaparilla sales record:

- "Sarsaparilla sales rose 35% in April-October 1957 over the same period last year," says Fred A. Duerr, Hoffman general sales manager. (A 10-15% gross sales increase is anticipated by Hoffman this year).

Did the campaign succeed in its basic objective of drawing attention to the Hoffman name? Some measurements:

- Letters from listeners have averaged about 25 a week. Some of these are from people with multi-syllable last names who offer compassion to Sarsaparilla in its plight. Others contain suggestions for name changes, ranging from Sass to Sassy Sue. "All of these letters have one thing in common," says Meyer. "Listeners have picked up the mood of Hoffman commercials and they write to us with the same tongue-in-cheek approach."

- New York's WNEW ran a contest to name the U. S. earth satellite (pre-Sputnik); over 250 entrants proposed Sarsaparilla."

- Ditties, poems and even songs complete with musical scores have been received at the Hoffman offices from listeners eager to contribute to the campaign's effectiveness with their own brand of whimsy.

- Increased trade awareness was another important product of the humor gambit. Salesmen were greeted by storekeepers with "Hi Sarsaparilla;" a pleasant, easygoing atmosphere keyed the sales calls and order-writing became easier as a result.

Meyer points out that this salesman-storekeeper relationship is of prime importance to Hoffman, which does 75% of its business with the independent grocers. "These men are just running the small businesses, they're not sitting behind desks buying for hundreds of stores. They enjoy a joke, a wisecrack, a bit of humor that puts them in closer personal touch with a salesman. Our salesmen walked in to these men with a built-in personality as a result of Sarsaparilla."

Critics of the Hoffman Sarsaparilla



commercials venture that though they are amusing, they lack a true selling message. Questioned on this Meyer stated, "we consistently have two selling points: Hoffman's *natural flavor* and its *steady sparkle*. These bywords appear in all the Sarsaparilla commercials. In addition, however, the commercials' 'intelligent' brand of humor establishes an image of Hoffman as a quality beverage that is fun to drink. Establishment of this image is a selling point in every sense of the word."

Commented adman Hartig: "Hoffman is well-known as a quality product; our prime need was to sell attention for our name in the face of our competitors' increased activities. These commercials have done this job. Also, the public is receptive to the humor approach right now. But if too many advertisers use it, it will become overdone and lose effectiveness."

Hoffman's continuing faith in humor is demonstrated by the firm's recently started mixer campaign, which features Henry Morgan, for many years a well-known humorist in the New York broadcasting area as well as nationally.

The Sarsaparilla commercials came to a halt in October, with the close of what soft drink manufacturers term the "flavor season." Now Hoffman, as well as others, will push mixers through spring.

Henry Morgan was chosen by Hoffman for the new radio commercials because of his long-established fame as a prime exponent of what New Yorkers like to think is their particular type of humor. "Sort of the sophisticated, smart brand," Meyer defines it.

The carbonation of Hoffman mixers, "strong bubbles" making for long life, is one of Morgan's prime copy points. His commercials also strive to make the Hoffman name synonymous with sociability and entertainment, always through humor.

Example: During the height of the hullabaloo over impresario Mike Todd's 18,000-guest blowout at Madison Square Garden, Morgan spoke: "the next time you wanna throw a party for say 25-30,000 people, make sure you got good mixers—that's very important, you gotta have people who'll mix—you know, like Hoffman mixers mix . . . where're you gonna put 25-30,000 people? I don't know, nobody's using Ebbet's Field."

Hoffman is running the mixer commercials on eight New York area radio stations at a 110-per-week frequency



## Don't Light it--- THIS IS YOUR INDIANAPOLIS / DES MOINES DAY!

If you have to light up on Indianapolis-Des Moines day, please make it a cigarette. Then sit back and relax—let WXLW and KSO carry the ball. This one-two scoring team has a habit of racking up results.

In Indianapolis, WXLW is the only radio station preferred by, and selling the audience that does the buying, the adult audience. (22.4 PULSE average!) The reason? An exclusive music-and-news format carefully adhered to by the town's top air personalities. This combination of pleasing music with personalities that please produces the number one selling job in Indianapolis. For peace-of-mind time buying—specify WXLW.

KSO, in Des Moines, follows the same successful pattern as its sales twin in Indianapolis, to corner the rich adult market. Exclusive programming plus popular air personalities brings consistent results. KSO firmly believes in the old adage—give 'em what they want, a policy that has this fast-rising Des Moines station already challenging for all 'round leadership. Choose KSO, where time doesn't cost—it pays.

5000 Watts Day Time



950 KC  
Indianapolis, Indiana

5000 Watts Full Time



1460 KC  
Des Moines, Iowa

Get the facts from your nearest JOHN E. PEARSON representative



rate. Heaviest schedules again are in the morning, with Thursdays and Fridays dominating.

**Tv's role:** SPONSOR estimates Hoffman also is investing about \$150,000 this year in tv time. Three spot campaigns, all in eight-second I.D.'s, have been run by the New Jersey firm.

A January-April schedule pushed the company's mixer line, while two later series introduced new Hoffman lines.

In April-June the company used tv to sell its new 10-oz. cans in the flavor line. The decision to offer its soft drinks in cans was made by Hoffman "because we feel there is a small, but definite market for them," says Meyer.

Hoffman extended its tv participation to sponsorship of a one-shot in March—the St. Patrick's Day parade held this year on 16 March. The four-hour spectacle was televised on WPIX-TV, New York. With six minutes of advertising time per hour, Hoffman used live commercials to push its entire line: mixers, flavors, cans and Streamline, a flavor product featuring low calorie content. Meyer states the program gave Hoffman a low cost-per-1,000 of approximately 25¢. Rating: 28.0 Nielsen total audience.

Hoffman's tv campaigns were run on two New York stations, WRCA-TV and WABC-TV. Frequencies: 61 per week for the spring mixer series; 48 per week during the summer can introduction; and 30 per week in a fall Vitamin C campaign. In all instances, schedules were heaviest in the afternoon. Meyer estimates the I.D.'s reached 10 million gross homes per week at 55¢ per 1,000 homes.

Transfilm developed a unique commercial approach for Hoffman's tv spots. In the mixer films, for example: the commercial opens with a straight-down camera shot at the tops of two Hoffman bottles (one ginger ale, the other club soda), a swizzle stick and a pretzel. These props are arranged to simulate a face (see cut); the camera then pans down in an arc to reveal the Hoffman bottles in a straight side-view. This same "face" theme is used in all film spots.

In merchandising, Hoffman's 1957 activities have been light, but Hartig says, "we're planning a full merchandising program to tie in with our tv/radio advertising and it will break sometime next year." The company anticipates investing about as much in air media in 1958 as in 1957.

	1957	1956
Licking	763	75100
Green	703	24200
Mixer	669	20600
Flavor	59	21300
Streamline	56	11500
Staten	47	11300
Charmont	470	15100
Delaware	323	13700
Bearborn	266	9200
Fayette	263	8000
Ripley	193	7800
Franklin	171	6000
Kenton	1153	4600
Campbell	848	35500
Mason	202	25800
Bourbon	176	5800
Boone	167	5000
Harrison	155	4700
Scott	155	4900
Goodford	116	4300
Krant	104	3300

A. C. Nielsen Company  
Reports...WLW Radio  
consistently with one  
of the ten largest  
audiences among the  
more than 2870 Radio  
stations in America.  
And WLW Radio gives  
you the nation's fifth  
largest unduplicated  
radio audience.

So before you buy  
radio time, check  
with your WLW Radio  
representative. You'll  
be glad you did!



# among TOP 10 in America

71074  
23430  
19980  
20128  
16076  
16730  
13210  
13000  
8570

71  
97  
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47  
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8

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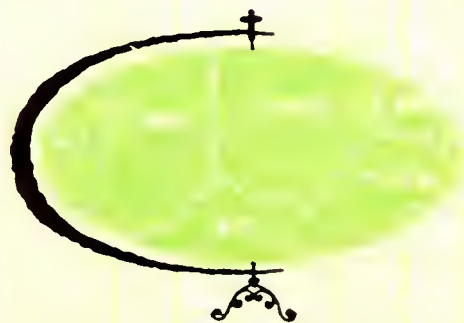
77  
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WLW

RADIO

WORLD



Sales Offices: New York, Cincinnati, Chicago

Sales Representatives: NBC Spot Sales: Detroit, Los Angeles, San Francisco

Bomar Lowrance & Associates, Inc., Charlotte, Atlanta, Dallas . . . . . Crosley Broadcasting Corporation, a division of



# Rock-n-Roll Ratings

or



# WCFL

*gets the results!*

**1000 ON THE DIAL  
50,000 WATTS**

Marty Hogan—General Manager  
Tom Haviland—Commercial Manager

**666 LAKE SHORE DRIVE • CHICAGO  
MOhawk 4-2400**

Burke-Stuart Co., Inc.  
60 E. 56th St. • New York, N. Y.  
PLaza 1-4646

NEW YORK • CHICAGO • DETROIT  
LOS ANGELES • SAN FRANCISCO

## Tv and radio NEWSMAKERS



**John F. Box, Jr.**, has been appointed executive vice president in charge of the Balaban radio stations. In his new appointment Box will be headquartered in St. Louis where he will also act as managing director of WIL, the Balaban station in that city. In addition to WIL, the Balaban interests include WRIT, Milwaukee; KFBI, Wichita; WTVO, Rockford, Ill. and WICS-TV, Springfield, Ill. Box has been an executive vice president of the Bartell Group since 1954 and held management positions with Bartell stations in Milwaukee, Atlanta and Phoenix. He is currently general manager of WILD in Boston. Prior to joining the Bartell organization he was with NBC. Box is a member of the RTES, and the Broadcasting Executives Club.

**Daniel Denenholz**, who pioneered the research and promotion activities of the Katz Agency, has been elected vice president in charge of research-promotion. Denenholz, who supervises the advertising, publicity, research and sales data activities of the agency, has been with Katz since 1931. This promotion is part of the agency's three-level expansion program involving the creation of three new vice presidential posts, a 50% expansion of office space and the addition of 20 people to the sales staff by March 15, 1958. Morris S. Kellner, radio sales manager since 1952, has been elected vice president in charge of radio sales, and Scott Donahue Jr., who has been tv sales manager since 1952, has been named v. p. in charge of tv sales. All are directors of Katz.



**Mort Bassett** has purchased major ownership of radio station WROD, Daytona Beach, Florida. The buy was made from John S. Murphy and James F. McDonough of the Daytona Beach Broadcasting Corp. McDonough retains a minority interest in WROD. In announcing the purchase, Bassett stated that he plans to assume active management of the station about the first of the year subject to FCC approval of the transfer. Bassett entered the broadcasting field in 1936, on the New York staff of NBC. Five years later he went to the Morse International Agency as media buyer and assistant radio director. After World War II Bassett joined John Blair & Company, where he has held an executive post for the past 11 years. He is a member of the Radio Pioneers Club.



# BINGHAMTON

IS NO LONGER A  
ONE-TV-STATION MARKET



Now for the **FIRST TIME**  
the curtain's going up on  
**ALL** of the top NBC shows via

# WINR-TV

Binghamton's Great New Channel  
**NOW ON THE AIR!**

CHANNEL 40  
1,070,000  
WATTS



*Gannett Radio-TV Group*

An impressive new studio building . . . our own microwave relay system . . . and an energetic promotion campaign which led to thousands of conversions before our test pattern was on the air are but a few of the indications of the strength and stability of this new sales signal in the Binghamton market.

One of the most powerful on the air . . . WINR-TV, with a million-plus watts, is the first station to offer full network programming from the first day of operation.

IN THE TRIPLE CITIES **BINGHAMTON** ENDICOTT • JOHNSON CITY, N. Y.

REPRESENTATIVES GEO. P. HOLLINGBERY

**BROADCAST DIVISION OF THE BINGHAMTON PRESS COMPANY**

# SPONSOR SPEAKS

## Videotape and the April problem

Ask any timebuyer, station sales manager, or national representative to name his No. 1 headache. Chances are he'll vote for the twice-yearly time-change frenzy, which, each April and October, exacts a terrific toll in time and money, not to mention the wear and tear on the human system. Many accounts have been known to hold off on urgently needed spring and fall spot campaigns until the time change had been effected.

Last year CBS TV was able to solve a good part of the problem through use of Ampex black-and-white tape; this year the arrival of color tape means that for color programs as well the problem is fast disappearing.

Behind this newest advance (and the age of color tape) are many forces, and some examples of industry teamwork at its best. There is the example of two NBC affiliates' committees, both headed by Lawrence (Bud) Rogers of WSAZ-TV, Huntington, which urged the application of video tape recorders by NBC in licking the time-change problem. There is the example of NBC which bought the idea. There is the example of RCA and Ampex and an exchange of patents which allowed RCA to use the Ampex recording head and Ampex the RCA color developments. There is the example of RCA in Camden which is working day and night to complete six color video tape units on time. There is the example of AT&T which must provide nation-wide facilities (no small task) so that every tv home will receive the benefits of video tape.

For some time there has been a serious snag at the AT&T end of the line. AT&T is having trouble providing facilities for some 5,500,000 homes in an area including Detroit, Toledo, Cincinnati, Dayton, Columbus, Indianapolis, Grand Rapids, Lansing, Bay City, Huntington, Charleston, and other markets.

But the teamwork that has marked the efforts thus far will hardly stop now. Come April we fondly hope that the whole country will be adequately served by all three networks.



**THIS WE FIGHT FOR:** *A great service is being offered timebuyers—and sellers—through the RTES seminars (see SPONSOR 16 November). Either as a refresher or as basic training this is an opportunity no one should miss.*

## 10-SECOND SPOTS

### Shakespeare on timebuyers

The time is out of joint. (1) Eating the air on promise of supply. (2) Then must we rate the cost. (3) But in the way of bargain, mark ye me, I'll cavil on the ninth part of a hair. (4) Time and hour runs through the roughest day. (5) If you can look into the seeds of time and say which grain will grow and which will not. (6) I'll charm the air to give a sound. (7) If we should fail? (8) Out, damned spot! (9)

**Follow-up:** Add to that SPONSOR Hears item (26 October) on Confederate Scratch Pads consisting of three \$1 bills sent out by WDAK, Columbus, Ga. . . . Seems a Madison Ave. wag wrote station asking for a refill. "Refills are available," replied station head Allen Woodall, "at three bills for \$1."

**TBA:** A Dayton woman wrote to tv station WLW-D and evaluated about 20 of its programs with comments ranging from "pretty good" to "is okay." The line that really caught the program director's eye, however, was this: "TBA is sure good."

**Quote, unquote:** Mark Goodson of Goodson-Todman (*What's My Line*, etc.) in *The New York Times*: "We would like to invest in something that is far less insecure than television. However, we have been and still are quite successful in the television medium." *Not doing badly, we'd say.*

**Contents noted:** Part of a letter from Loveland Kiss Co., Loveland, Col., makers of Love and Kisses Saltwater Taffy:

Dear Sir:

As always, NEWS is where you find it—and we hope you can use a little story about LOVE and KISSES in SPONSOR because they are designed to help create friendship, good will and INTEREST for those who have something to sell. . . . The box carries little sentimental stories—like the one about our "Super-Cinnamon" Kiss which is so tender, warm and sweet, just like a kiss should be. By tradition, the person is supposed to make a secret wish as the kiss is enjoyed. . . . Perhaps as a gift for timebuyers?

SOURCE: (1) Hamlet, A 1, s. 5; (2) Henry IV, Part II, A 1, s. 2; (3) Ibid., s. 3; (4) Ibid., Part 1, A 111, s. 1; (5) Macbeth, A 1, s. 3; (6) Ibid.; (7) Ibid., A 1V, s. 1; (8) Ibid., A 1, s. 7; (9) Ibid., A V, s. 1.



**HAVE YOU HEARD?**

**THE NUMBER 1**

**STATION \* IN**

**PHILADELPHIA**

**IS NOW**

**WRCV-TV**



*ARB—Philadelphia Metropolitan Area Report—October 1957. WRCV-TV wins a 35.6% share of audience—sign-on to sign-off, Sunday through Saturday—making it the Number 1 Station in the nation's 4th market!*

SOLD BY **NBC** SPOT SALES



among the outstanding television

stations we are proud to represent:

KALB-TV Alexandria, Louisiana

KPLC-TV Lake Charles, Louisiana

KBMB-TV Bismarck, North Dakota

KCJB-TV Minot, North Dakota

KXJB-TV Valley City, North Dakota

KIMA-TV and satellites, Yakima, Washington

KLAS-TV Las Vegas, Nevada

KNTV San Jose, California

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**TELEVISION**

television station representatives

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san francisco • atlanta • boston  
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